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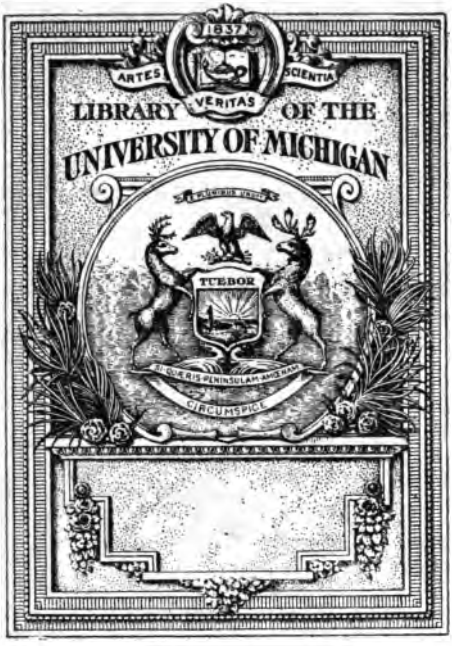

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1904

THE CHARACTERS OF THEOPHRASTUS

EDMONDS AND AUSTEN

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SLAVE WITH STOOL, CUSHION, AND TAENIA

(See note on II, 35)

THE CHARACTERS

OF

THEOPHRASTUS

ΘΕΟΦΡΑΣΤΟΥ ΧΑΡΑΚΤΗΡΕΣ

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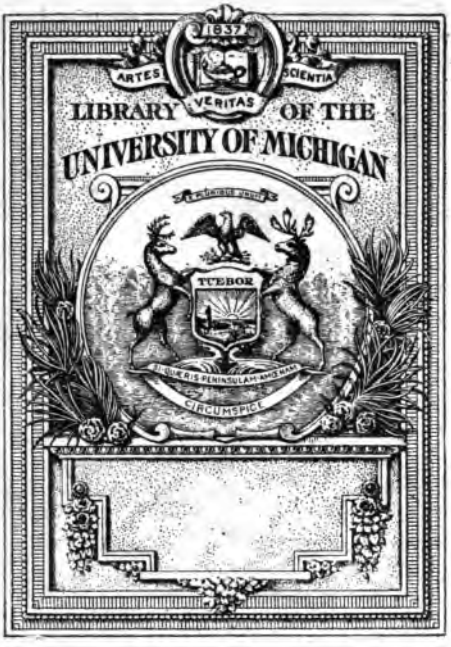

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THE CHARACTERS OF THEOPHRASTUS

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PLUTARCH, *Life of Cicero.*

INTRODUCTION

1. Athens and the Agora, and the Times of Theophrastus.

APART from a few scientific treatises, the sources of our knowledge of Greek life during the period immediately succeeding the death of Alexander, when the centre of civilization was shifting from Athens to Alexandria, are almost confined to mere fragments of contemporary comedies and the compilations of the first and second centuries of our era. Fortunately the same chance which has deprived us of the comedies of Menander has preserved for us the Characters of Theophrastus. It is certainly possible to overrate this little book as literature, but it can hardly be denied that the Characters have sufficient human interest to form at least a valuable footnote to the history of civilization. Though most of our histories of Greece end with the death of Alexander, they may be said to perish of a surfeit rather than of a dearth of material. Yet in this wilderness of wars, partitions, and coalitions, peopled with regents, usurpers, and pretenders, there was at least one spot where art and literature and philosophy were still at work, where a man who was neither merchant nor mercenary could make a good use of his life.

It was during this period that Xenocrates was lecturing in the Academy and Theophrastus in the Lyceum; while in a few years Epicurus was to be teaching in his garden, and Zeno, who was already at Athens, in the Painted Porch. Of the Lyceum as it was in 287 we give some details below, in our sketch of the life of Theophrastus. It was but a few years since the familiar figure of Diogenes with wallet and

staff had disappeared from the streets of Athens. Many stories were doubtless still current of this Mendicant Friar[1] of antiquity: how once when he observed a man reeking all over with unguents he told him to have a care lest the fragrance of his head gave a bad odour to his life; or how, when some one dropped a loaf and was ashamed to pick it up, he tied a cord round the neck of a bottle and dragged it all through the Cerameicus by way of giving him a lesson; or his answer to the question when men should marry—'Young men not yet, and old men never'; or again, how in spite of his queer ways the Athenians liked the old 'dog' as they called him, and beat the mischievous urchin who broke his tub, and gave him another to replace it. We must not forget among the philosophers of this time Theodorus, the follower of Aristippus the founder of the Cyrenaics. His notion of the chief good was the maintenance of a calm and cheerful frame of mind. He was called the Atheist, but his bold answer to Lysimachus reminds us of the martyrs of a later age. When the great king of Thrace threatened to crucify him, he said, 'Keep your threats for your courtiers; it matters not to Theodorus whether his body decays below ground or above it.' Then there was Pyrrho, founder of the Sceptical school, with his suspension of judgment, his belief that all things external were *ἀδιάφορα* or matters of indifference, and his *ἀταραξία*, the imperturbability of the wise man, a notion which he possibly derived from India.

Surely the student had never such opportunities as there were in the Athens of that period. Not only could he attend the lectures of many of the greatest thinkers of antiquity, but he could find a wholesome set-off to his studies at the theatre and in the market-place. Of Tragedy at this time we know very little. It is significant that Theodectes, a pupil of Aristotle, began as a rhetorician and ended as a tragic poet, and was noted for his skill in propounding riddles. A line from his *Oedipus* is quoted by Athenaeus. Comedy, on the other hand, was flourishing. We have over

[1] Mayor.

sixty names of the poets of the New Comedy. It is true that many of these belonged rather to Alexandria than to Athens, and it is probable that their plays were written more to be read than to be acted; but in any case they must have exercised a great influence upon their age. Little of their works survives save the fragments preserved in such writers as Stobaeus and Athenaeus. In the comedies of Plautus and Terence, however, we have Latin versions or adaptations of plays by Philemon, Menander, Diphilus, Apollodorus, Demophilus, and others. The *Asinaria* is an imitation of the Ὀναγός of Demophilus, the *Trinummus* is derived from the Θησαυρός of Philemon, while the *Stichus* and *Eunuchus* owe a debt to Menander. The dramas of the New Comedy, like our own, dealt largely with scenes from domestic life, though the broad satire of the Old Comedy was not altogether extinct. The philosophers came in for a large share of ridicule, and the tragic poets were parodied as of old. Political attacks too, even upon such great personages as Alexander, were not unknown. The relation of Menander to Theophrastus we discuss below. The almost total loss of his works, to judge from the reputation in which they were held, has made one of the most lamentable gaps in ancient literature. 'He reflected, if not the best, at least the most polished and refined life of the age; and he reflected it so accurately as to draw from an admirer the exclamation, "O life, O Menander, which of you has imitated the other[1]?"'

The market-place, to an observer of human nature like Theophrastus, must have been an unending source of diversion. In the mild climate of Southern Europe, among a people whose life was spent so largely in the open air that in all the Greek dramas we possess the scene is never once laid indoors, the Agora was sure to be the centre not only of the commercial but of the social and intellectual life of the community. Though there is abundant evidence that buying and selling went on in the upper city, the gathering of the

[1] Mahaffy, *Greek Literature*, vol. I, chap. xxii.

population about two centres several miles apart, tended to confine the larger commercial enterprises to the Peiraeus, where the foreign and mercantile element naturally predominated. Here upon the wharves stood the Δείγμα or Bazaar, where samples of imported goods were displayed for the benefit of the retail dealer, while manufactories, such as the cutlery establishment of the elder Demosthenes, where slaves took the place of our modern machinery, were naturally situated near the spot where the iron or other raw material was landed. Hard by were the naval docks and the arsenal. This concentration of the business portion of the population at the seaport left the upper city to a large extent free, like the West End of London, to the leisured classes. Moreover, the custom of keeping up country seats as well as a house in town does not seem to have been so general in Attica as in Italy. Accordingly, in the market-place of the capital we find the retail houses and movable stalls, where the Athenian gentleman could buy a bit of fish for his supper, a copy of Homer's *Iliad*, a lacquey for himself, or a lady's-maid for his wife; while at the baths, the taverns, or the various shops, the barber's, the cobbler's, the fuller's, the perfumer's, he could not only minister to the needs of the person, but was sure of a pleasant talk; lastly, corresponding to our clubs and parks, there were open-air meeting-places and promenades such as the Στοὰ Ποικίλη, the Στοὰ Βασίλειος, and the Στοὰ Ἐλευθέριος, and the λέσχαι or club-rooms of the political and social organizations. The gymnasia and wrestling-schools, such as the Lyceum and the Cynosarges, were used for similar purposes, but were mostly outside the city walls.

The position of the Ágora is uncertain. In later times, at any rate, the name had a very wide application. Even in the fourth century B. C. it probably included all the C-shaped district west and south of the Areopagus, from the temple of Hephaestus past the Pnyx to the western end of the Acropolis[1]. Among the chief buildings which stood within this

[1] We follow Harrison and Verrall throughout.

area were the Στοαί or colonnades, mentioned above. These served not only as public lounges but also as court-houses. Thus it is in the Στοὰ Βασίλειος that Socrates meets Euthyphro in Plato's dialogue, and in the same building he appeared to answer the charge of impiety before the court of the Areopagus. Close by, in the precincts of the Metroum, stood the Βουλευτήριον or chamber of the Five Hundred, and south of this, beyond the statues of Harmodius and Aristogeiton, rose the Pnyx, where the Ecclesia had met since the time of Cleisthenes[1].

But the market-place had other uses still. The same district included the temples of Apollo Patroüs, of Ares, of Demeter and Corê, of Artemis Eucleia, and of Aphrodite Pandemos, and, between the Pnyx and the Areopagus, the Enneakrounos or Nine Conduits, whence water of purification was fetched for bride and bridegroom on the wedding day; while beyond the Agora, but inseparable from any description of it, at the end of the busy street, above the shady avenue of planes that Cimon had planted long ago, towered the Acropolis with all its marble sanctuaries, and among them the patron-goddess of Athens standing guard over her people.

In this centre of art, religion, politics, commerce, and social life one might meet in the days of Theophrastus men who had served in the campaigns of Alexander in Egypt or Persia, and listen to travellers' tales of his New World in the East, the wealth of Susa and Persepolis, the strange peoples of the Oxus and the Indus, or the thousand and one stories that gather round the personality of a great man. Here too was the philosopher discoursing on the 'chief good,' the politician discussing the Macedonian question, the juryman listening to the complaints of the disappointed litigant, the parasite 'prospecting' for a dinner, and the informer lying in wait for his prey. Close by, perhaps, was some victorious choregus arranging with the architect for

[1] After 331 the Dionysiac Theatre was regularly used for this purpose. See Harrison and Verrall, p. 110. Cf. St. Paul at Ephesus.

a costly tripod shrine [1]; over the way the sculptor choosing a site for his latest portrait-statue of a deserving citizen, or the painter looking out for a model among the laughing maidens at the fountain. Yonder, it may be, came a countryman driving pigs or goats for sacrifice, the mason's boys carrying an inscribed slab, the vintner's men with an amphora slung upon a pole, a party just returning from Delphi with a train of porters, or a corn-merchant from the Crimea, hurrying up from the Peiraeus to drive his bargain with the middlemen. Then there was the huckster crying coals or olive-oil, the ribbon-woman and the baker's wench selling their respective wares, and the town-crier offering rewards for the restoration of lost property. There was the παιδαγωγός bringing his charges home from school; there was the gay young man scolding his negro servant or pleading with his sweetheart; and here and there a lady followed by her maid holding up the parasol to shade her from the sun. Carriage-folk were rare at Athens, and to drive, except on account of infirmity, was considered either arrogant or effeminate. Even the litter or chair, so common in Roman times, at this period was practically confined to the use of invalids. Horses were employed, however, for riding purposes, and doubtless donkeys and mules laden with sacks or panniers often passed along the street. In the midst of this busy scene, public officers might be observed, preserving order and cleanliness, regulating the market, and testing suspected weights and measures. The τοξότης or Σκύθης, like our own 'Bobby,' was nicknamed Σπευσίνιος after his inventor.

Such was the Agora where Theophrastus found the originals of these sketches. Here he watched the Flatterer and his patron, the Braggart with his tales of war, the Vain Man making his little purchases for foreign friends, the Reckless Man haranguing a chance crowd, the Shameless Man trying his tricks on the butcher, the Gross Man munching nuts as he chatters to the fruiterer, the Newsmaker with his 'specials' from the seat of war, the Grumbler buying

[1] This would be erected, not in the Agora, but in the Street of Tripods east of the Acropolis.

his slave cheap, the Distrustful Man who will have his lacquey walk in front, the Niggard carrying home vegetables in his cloak, the strutting Oligarch who begs his friends to 'come and discuss this matter apart, where we shall be rid of the rabble and the market-place'—there they all were, laughing or sneering, praising or slandering, hurrying or dallying, spruce, tedious, jolly, unkempt, gruff, stingy, not all of them the best of fellows, but every one a fair sample of humanity, each like the other save in one respect, and all with their counterparts in modern life.

2. Life of Theophrastus.

Such were the surroundings in which Theophrastus taught and wrote. He was born at Eresus in Lesbos in 372, and was thus only twelve years junior to Aristotle, though he survived him thirty-five years. His father was a fuller, and in the references to this trade in the Characters we may perhaps see reminiscences of his humble youth. Save that he was the pupil of a certain Leucippus in his native town, nothing further is known of him till we find him studying philosophy under Plato amid the shady walks of the Academy. The long life of the 'deus philosophorum' was then drawing to a close. He had been teaching, with scarcely a break, for nearly forty years. His disciples had included, not only the rising generation of thinkers, such as Speusippus, Xenocrates, and Aristotle, but men like Chabrias the admiral, Iphicrates the general, Phocion the statesman, and Isocrates the orator. In such surroundings the young stranger from Lesbos could not fail to find ample scope for his enthusiasm for learning, while his kindheartedness and courteous address doubtless won him many a friend. Sometimes, no doubt, he would walk through the Cerameicus and past the Double Gate to the Agora with its busy shops and crowded colonnades, and at festival time pay a visit to the theatre where the poets of the Middle Comedy were ridiculing the follies and philosophies of the day; or perhaps look in at the workshop where

Scopas or Praxiteles was busy with mallet and chisel; or, joining the crowd at the Assembly, listen to Demosthenes as he strove to arose his apathetic countrymen to withstand the irresistible Philip. It must have been but a few years after Theophrastus arrived in Athens that Plato died, and was succeeded by his nephew Speusippus. Aristotle now withdrew to Atarneus, and in 342 accepted the invitation of Philip of Macedon to become the tutor of his son Alexander. Probably Theophrastus now visited Lesbos. He was twice instrumental in expelling tyrants from his native town, and the democracy of Eresus, overthrown about 357, was restored before 334. During this period he perhaps saw some service in the field. His Character of the 'Coward' bears the stamp of first-hand information. We may wonder if the Macedonian sympathies he afterwards displayed were strong enough at this time to prevent him fighting at Chaeronea.

On the accession of Alexander to the throne in 335 Aristotle returned to Athens. Xenocrates had succeeded Speusippus at the Academy. Aristotle therefore applied to the state for a place in which to teach philosophy, and received the gymnasium of the Lyceum, in or near the precinct of Apollo Λυκεῖος beyond the eastern walls of the city. Here he was joined by Theophrastus, who soon became his favourite pupil. It was perhaps about this time that our author, who had hitherto been known as Tyrtamus, adopted the nickname by which his master indicated the grace of his conversation, and became the Divine Speaker as we know him now. For the next thirteen years we may imagine him, now walking up and down the avenues of the Lyceum as he listens among the other disciples to the discourse of the master, now helping him with his voluminous writings, putting together notes of his lectures, or assisting him in his scientific investigations. It must have been during these years that Theophrastus undertook the education of Menander, who was so soon to surpass his uncle the playwright Alexis in amusing, rebuking, and educating the Athenian people. The intimacy which sprang up between the philosopher and his brilliant pupil found its echo in the poet's works. His comedies were

remarkable for the fine discrimination of character which they displayed, and even the titles of three plays, the Δύσκολος, the Κόλαξ, and the Δεισιδαίμων, remind us of our present book.

In 322, the year of the final defeat of the Greeks by the Macedonians at Crannon, Menander, at the age of twenty-two, brought out his first comedy. The same year saw the suicide of the unhappy Demosthenes, the last great politician of the old order, and the accusation, flight, and death of Aristotle, who contributed more than any man but Philip to the new. Theophrastus succeeded his master as head of the Peripatetics, receiving by will his library and the original manuscripts of his works. The Athenians appear to have found him a worthy successor to Aristotle. His disciples are said to have numbered 2,000. Among them were his successor Strato, his old pupil Menander, Demetrius of Phalerum, Nicomachus the son of Aristotle, Aristoxenus, whose treatise on Music we still possess, Deinarchus the orator, and Dicaearchus the historian and geographer. In the midst of his philosophical labours he may have contrived to devote some portion of his time to the state, for the year 313 was known as the archonship of Theophrastus (see p. x). With the general public his popularity was so great that when he was impeached for impiety he was not only acquitted but had to interfere to save his accuser. In spite of this he was on friendly terms with the Macedonian chiefs, though indeed this was probably at a later period in his career. Certainly his essay addressed to Cassander, *On the Power of a King*, must have been written after 306, when Cassander assumed the title of βασιλεύς. The philosophers of the last quarter of the fourth century were doubtless pro-Macedonian in so far as they were lovers of peace. Diogenes had already called himself a citizen of the world; the narrow patriotism of the city-state was fast being merged in a wider sentiment. The political attitude to which this gave rise may easily have been mistaken by the short-sighted conservatives of the mob. At any rate, in 305, on the proposal of a certain Sophocles, an act was passed banishing all the philosophers from Athens.

Theophrastus had to go. In the following year, however, the law was repealed, and he returned. From this time onward he pursued his busy life without interruption. One of his maxims was, 'Time is the most valuable thing a man can spend,' and he acted up to it. Diogenes Laertius has given us a list of all the works that were to be found under his name in the Library of Alexandria about the year 200 A.D. We may quote a few titles as evidence not only of the catholicity of his learning, but of his deep experience of human nature and the width of his sympathies: on Animals which change their Colour; on the Intellect and Moral Character of Animals; on Solecisms; on the Crater of Mount Etna; on Hair; on Honey; on Salt, Nitre, and Alum; on Sleep and Dreams; on Smells; on Epilepsy; on Drunkenness; on Flattery; Hypocrisy; Gratitude; Piety; Liberality; Praise; Calumny; the Ridiculous; Old Age; Love; Happiness; on the Education of Children; on Music; on the Gods; on the sayings of Diogenes; a volume entitled Familiar Conversations; a History of Geometry; two books on Politics; three on Definitions; ten on Analytics; six books on the History of Astronomy; twenty-four books on Laws.

Of all his works, besides our present book, the following only are extant: a treatise on Sensuous Perception; a fragment of a work on Metaphysics; a History of Plants in ten books; a treatise on the Causes of Plants, which is incomplete; and three tracts on Stones, Winds, and Weather Signs respectively. In Müller and Donaldson's *History of Greek Literature* we read: 'In speculative points Theophrastus often departed from the theories of Aristotle, which perhaps he did not always understand. But in many departments, especially in some branches of Natural History, he extended and improved what had been done by his master.'

Of his life at the Lyceum we can gather a few details from his will, as given by Diogenes Laertius. Theophrastus speaks of it simply as his garden. In it he had built, but not entirely completed, a Museum or Temple of the Muses, around which ran colonnades, which doubtless served as lecture-

rooms, the walls being hung with maps and diagrams. The περίπατος of which he speaks was probably a broad pathway round the garden, overhung with the trees which the orator Lycurgus had planted, where the Peripatetics could keep up the traditions of their name. Here, if we believe an anecdote preserved by Athenaeus, it was the master's custom to 'appear at a regular hour, carefully and tastefully attired; sitting down he would forthwith begin to discourse, and, as occasion arose, he would indulge in every gesture and attitude imaginable; once, indeed, while mimicking an epicure, he put out his tongue and licked his lips.' The place was kept in order by two slaves, under a freedman who had a cottage in the garden. From the mention in the will of the testator's 'houses adjoining the garden,' we may understand that his own house, and perhaps the library which he bequeaths to Neleus, were close by. The references to the six slaves, to another freedman, to Somatale, and the little handmaid, give some notion of his private establishment.

Theophrastus died in 287. Like many great workers, though he had lived for eighty-five years—some say 107—he regretted the shortness of life. On his deathbed he said that just when men are beginning to live they die. He was buried in the garden where he had laboured so long, and all Athens followed him to the grave. We quote some interesting extracts from his will:—

'First of all, I wish everything about the Museum and the statues of the goddesses to be completed, and to be adorned where possible in a still more beautiful manner than at present. Next, I desire the statue of Aristotle to be placed in the temple.... Then I desire the little colonnade which used to be near the Museum to be rebuilt.... I also request my executors to put up the boards on which the maps of the earth are drawn, in the lower colonnade, and to take care that the altar is finished in such a manner that nothing may be wanting to its perfection or its beauty. I also direct a life-size[1] statue of Nicomachus to be erected at the same

[1] ἴσην: we prefer this translation, but can find no parallel.

time; the price for making it has been already paid to Praxiteles[1]; and he is to defray all expenses connected with it.

'All my books I bequeath to Neleus.

'My garden and my promenade and my houses which adjoin the garden, I give to any of the under-mentioned friends who choose to hold a school in them and to devote themselves to the study of philosophy.... They are to use them in common as if they were sacred ground.... I also desire my executors to bury me in whatever part of the garden shall appear most suitable, incurring no superfluous expense about my funeral or monument.

...'I also give them Somatale and the little handmaid; and of my slaves I ratify the emancipation of Molon and Cimon and Parmenon, which I have already given them. And I hereby give their liberty to Manes and Callias, who have remained four years in the garden, and have worked in it, and have conducted themselves in an unimpeachable manner.

...'And this my will is copied out, and all the copies are sealed with the signet of me, Theophrastus. One copy is in the hands of Hegesias,' &c.

3. History of the Period and Discussion of the Date.

The history of the years following the death of Alexander is somewhat complicated, recording as it does the struggles of generals, satraps, regents, and others of less importance for a share in the great empire which was to undergo a gradual process of dismemberment. One or two of these personages are alluded to by Theophrastus, and as these references are of importance for estimating the date of the Characters, a short sketch of the history of this period may be found useful.

It was in 324 B.C. that Alexander sent a rescript to the cities of Greece, bidding them recall their exiles. This command aroused considerable indignation, and many states were ripe for revolt when the news of Alexander's death at Babylon found its way into Europe during June or July

[1] Probably a grandson of the famous sculptor.

323 B.C. At Athens there was at once activity: Leosthenes the orator carried the people with him for an effort to assert the liberty of Greece, in spite of the opposition of Phocion, and envoys were sent round to the various states to secure their co-operation. Demosthenes was recalled from exile to assist the good cause, and Leosthenes was able to march into Thessaly at the head of a confederate army. Sparta, however, which had been crushed seven years previously, was not represented, nor were the cities of Boeotia, whose policy was strongly Macedonian.

The council of officers held on the death of Alexander had appointed the half-witted Philip Arrhidaeus as his successor, with various regents in different parts of the scattered empire. In this assignment, Greece and Macedonia were put into the charge of Antipater, the late king's representative in Europe, who was to be assisted by another general, Craterus. It was the former of these who had to face Leosthenes at short notice; he suffered several defeats, and was eventually shut up in Lamia, to the south of Thessaly. He determined to hold out and wait for reinforcements from Asia, but it is doubtful whether he could have done so, had it not been for the death of Leosthenes in some siege operations. Leosthenes was the only man who could keep the Greeks together, and his successor Antiphilus was incompetent. In the meantime, Leonnatus, a general of Alexander's, who also hoped to secure the regency of Macedon, arrived with reinforcements for Antipater, but was defeated and slain; Craterus, whom we have already mentioned, arrived in a more leisurely way, and in conjunction with Antipater defeated the Greeks at Crannon in August 322 B.C. The confederacy at once broke up: each state made terms for itself, and Athens was left to bear the brunt of Antipater's resentment. She surrendered unconditionally, and was forced to receive a Macedonian garrison, to banish 12,000 out of her 21,000 citizens, to pay the expense of the whole war, and surrender Demosthenes and Hypereides. The former took poison at Calauria, the latter was slain in sanctuary at Aegina, and the 'Lamian War,' the last struggle of united Greece against Macedon, was at an end.

Phocion was left at Athens as the official head of the Macedonian party—a position which increased his unpopularity amongst his own citizens and which in itself was full of difficulty.

In the meantime, a series of intrigues in the royal circle was in progress, and these must be briefly touched on as far as they affect the fortunes of Greece. Roxana, the wife of Alexander, had given birth to a posthumous son, who was united in power with Philip Arrhidaeus under the title of Alexander IV. Their prime minister and representative was Perdiccas, and with him were united Olympias the mother of Alexander, Cleopatra the sister, and Cynane the half-sister, the object of their plans being the overthrow of Antipater. Cleopatra had already proposed to marry Leonnatus, but his death had put an end to that scheme; she now offered herself to Perdiccas. Had the latter agreed at once, Antipater's energies would have been turned from Greece to Asia, and the battle of Crannon would not have ensued; but as in the matter of Leonnatus, fate was against the Greeks; Perdiccas hesitated, and his intrigues did not become known to Antipater until the Lamian War was over, when Antigonus, satrap of Phrygia, apprised him of the danger. Antipater and Craterus at once crossed over to Asia, with the co-operation of Ptolemy, who had charge of Egypt. In the resulting campaign, Craterus was killed and Perdiccas murdered by his own troops. Thus the ground was cleared for a redistribution of power; Antipater retained Greece and Macedonia, with a court position similar to that previously held by Perdiccas; Antigonus got the chief satrapies of Asia, while Egypt and Libya were again assigned to Ptolemy.

In 319 B.C. Antipater died, leaving directions that he should be succeeded as regent by Polyperchon, an old officer of Alexander's, thus passing over his own son Cassander, to whom, however, the position of Chiliarch (general of the bodyguard) was allotted. Antipater felt that Cassander was not to be trusted, and at the same time feared the hostility of the three royal princesses, Olympias, Cleopatra, and Eurydice, daughter of Cynane and now the wife of Philip

Arrhidaeus. But Cassander was a man of ability, and knew his own mind; he was determined to take second place to no one, least of all to Polyperchon. His first act was to establish his own subordinate Nicanor at Munychia by a feigned order from Antipater, apparently with the connivance of Phocion and the oligarchical party at Athens. Envoys were also sent to Antigonus and Ptolemy, and a powerful coalition was formed against Polyperchon. Their aim in general was to set up a number of independent kingdoms, ignoring the family of Alexander, while that of Cassander in particular was to hold Greece and Macedonia by a system of oligarchies helped by garrisons—in fact, to revive the ancient system of Sparta. To counteract these schemes, Polyperchon determined to effect a reconciliation with Olympias, who was at present living in Epirus, and to enlist the services of Eumenes of Cardia, Alexander's late secretary and a capable general, for the conflict in Asia. At the same time he issued a proclamation throughout Greece for the restoration of all political exiles and the establishment of the old democracies. With the heroic though unsuccessful struggle of Eumenes against the forces of Antigonus we are not now concerned; our interest lies in the renewed opposition of democracy and oligarchy in Greece, which reached an acute stage in the case of Athens. Owing to special circumstances, Phocion now found himself in a difficult position (318 B.C.). The 12,000 deported citizens began at once to return in accordance with Polyperchon's edict; the garrison at Munychia under Cassander's lieutenant Nicanor had also to be reckoned with, while either Cassander or Polyperchon might be expected at any time at the head of their respective forces. Phocion realized that the restoration of a free government meant his banishment or death—a pitiable position for an Athenian statesman—and worked accordingly for his own party. In the first place, he tried to put the city in the hands of Nicanor, but on the arrival of Polyperchon's son Alexander, he resolved to appeal to him for protection, at the same time offering his services for the recapture of Peiraeus. But this double dealing only delayed the day of his fall; a public vote in the

assembly deposed all members of the oligarchy who had supported Antipater, and condemned them to death or banishment. Phocion and a few others took refuge in the camp of Alexander, who gave them a safe-conduct to Polyperchon in Phocis. They arrived simultaneously with envoys sent from Athens to demand their surrender.

Polyperchon had been inclined to befriend Phocion, but the temper of the embassy showed him that the champion of oligarchy could no longer be of service as an instrument of government. The desire of the Athenians was gratified; Phocion and his companions were sent back to their city, tried in the assembly, and condemned to drink the hemlock draught (318–317 B.C.). Rarely, we are told, had such bitter feeling been shown, such violent demonstrations of antipathy made towards any citizens of Athens; but no long time elapsed before the city had reason to repent of her severity.

The campaigns of the year went in favour of Cassander. Polyperchon found himself unable to get possession of Athens, was repulsed at Megalopolis, and lost his fleet in the Propontis. On the other hand, the hardships entailed on Athens by the loss of Peiraeus and Munychia induced her to surrender to Cassander, who promptly restored the oligarchy in a modified form under Demetrius of Phalerum, a friend of Phocion. His administration lasted for ten years, and was on the whole a success. He was possessed of literary tastes and was on intimate terms with Theophrastus; though personally extravagant and luxurious, he abstained from open violence or oppression.

Owing to the unhappy feuds that were to prove fatal to the various members of the royal family, the sphere of operations was transferred to Macedonia. Towards the end of 317 B.C. Philip and Eurydice, indignant at the overtures made by Polyperchon to Olympias, applied to Cassander, offering to put Macedonia in his hands. In the ensuing conflict they were captured by Olympias, who had returned from Epirus with Roxana and the young Alexander; Philip was put to death, and his wife compelled to commit suicide.

Cassander had been unable to shake himself free from his opponents in time, but in the following year (316 B.C.) he made his way northwards, besieged Olympias in Pydna, and finally compelled her to surrender, in spite of Polyperchon's efforts at relief. She was condemned by a representative assembly, and stoned to death by the relatives of those Antipatrians whose massacre she herself had ordered. Roxana and her son were kept in imprisonment, and Cassander assumed absolute control over Macedonia. Polyperchon realized that the struggle was hopeless, and retired into Aetolia.

The war dragged on for five more years, chiefly owing to the intervention of Antigonus. The cross-currents of alliance and intrigue do not make an inspiring narrative. At last in 311 B.C. an arrangement was made whereby Cassander was to be supreme in Macedonia until the young Alexander attained his majority, Antigonus was to hold Asia, and the cities of Greece were to be autonomous. This last clause, however, was ignored, while the first merely induced Cassander to order the death of Roxana and her son.

There remain but two more scenes in this sorry tragedy. The first commences with the reappearance of Polyperchon to assert the claims of Heracles, a bastard son of Alexander, as against Cassander. He marched into Macedonia in 309 B.C., but was easily persuaded by his cold-blooded opponent, in return for the overlordship of Southern Greece, to assassinate the prince whose cause he had adopted.

The next year saw the murder of Alexander's sister Cleopatra. She had hitherto lived in Sardis under the eye of the governor; but now, on the eve of her departure to Egypt, Antigonus sent orders that she should be secretly assassinated. With her death the royal line became extinct. In less than fifteen years the officers of Alexander had in one way or another got rid of all those who had any claims upon their loyalty, and had paved the way for the establishment of separate kingdoms on the ruins of the great empire of Macedonia.

There are two historical references in the Characters. If we assume the book to be the work of Theophrastus, we may reasonably draw inferences from these allusions as to the period during which the Characters were in course of composition.

(1) In the Character of the ἀλαζών (XXIII), this individual boasts of his campaigns with Alexander, of his friendship with Antipater, and of three letters which have been sent to him by the regent, desiring his presence in Macedonia. The date then will obviously be between 323–319 B.C. From these years again we must omit the period of the Lamian War (summer of 323 to autumn of 322). Troubles in Aetolia and Asia prevented Antipater from staying in Macedonia for any length of time before his settlement with Antigonus and Ptolemy (321 B.C.), and accordingly we may conjecture that the three letters are supposed to have been sent at intervals during 320–319 B.C.

(2) The λογοποιός (VIII) spreads a report that a battle has taken place in Macedonia; 'the king and Polyperchon have won the victory and Cassander is a prisoner.' The Athenian government are said to have heard the news five days previously, and though they apparently deny the rumour, their faces show that they believe it to be true.

Three different explanations have been suggested, according to the identification of 'the king.' (α) Jebb is in favour of Alexander IV. Now we have seen that the only occasion which will fit in with the facts was the campaign of 316, after the death of Philip, ending in the capture of Pydna. But during that year Alexander was shut up in Pydna with his mother and Olympias, and cut off from Polyperchon, and so the story of the λογοποιός would be lacking in probability, unless indeed he implies that the siege has been raised; but in any case it seems doubtful whether a child of six or seven years of age would be spoken of as winning a victory; it is more likely that the name of Olympias would be coupled with that of Polyperchon.

(β) Coray supposes that the bastard Heracles is meant, whose cause as we have seen was taken up by Polyperchon

in 310–309, but very soon betrayed. By 'the government' at Athens (*οἱ ἐν τοῖς πράγμασιν*) would be meant those in authority under Demetrius of Phalerum, Cassander's representative, who would doubtless be alarmed at a report of this nature. But it is doubtful whether, even amongst the languishing party in opposition at Athens, Heracles would be spoken of as 'the king.' The fact, too, that the claims of Heracles were advanced at a date differing by ten years from that assigned to the Character of the *ἀλαζών* is an argument of some value against this explanation.

(γ) Casaubon and most editors refer it to Philip Arrhidaeus. He was certainly 'the king' down to his death in 317: accordingly, as Cassander and Polyperchon were not at enmity till after the death of Antipater, we shall have the years 319 and 317 as outside limits. This period seems to be most in accordance with the date gathered from XXIII. We may even go further and put a closer limit. The oligarchical government led by Phocion and friendly to Cassander fell before the summer of 318 B.C. and was not restored under Demetrius for more than a year. From that time to the death of Philip, the combatants were never at such a distance from Athens that the news of a battle could have been concealed for five days; and accordingly the date must be shortly after the death of Antipater, when Cassander set about raising a fleet and army in the Hellespont; to people at Athens, who thought that an encounter between the hostile forces in Thrace or Macedonia was imminent, the report of the *λογοποιός* would commend itself as plausible.

From the combination of evidence, we may take it that the Characters were in course of composition during 319 B.C., and that XXIII preceded VIII by an interval of a few months. But it is necessary to remark that references in a work of this sort cannot be regarded as absolutely conclusive evidence of the date of its composition, though as an argument from probability they are not without value.

4. Origin and Authorship of the Book.

The Characters have been a fruitful source of discussion amongst past generations of scholars, and have given rise to various theories. Even their authorship has been called in question, and though there seems to be little reason for supposing the author to be any one but Theophrastus, the original form in which the Characters were given to the world provides us with a problem which is as yet unsolved—nor indeed is a definite solution possible without an addition to our evidence.

Our information on the subject dates back to Diogenes Laertius, who wrote at the beginning of the third century A.D. He refers to the *ἠθικοὶ χαρακτῆρες* of Theophrastus, and implies that a book of this name was in the Alexandrian library. This is in itself valuable evidence, as a library tradition is a lasting one. The best scholastic intellects had gathered at Alexandria, and it is unlikely that a mistake would have arisen as to a book which would doubtless have been in the library catalogue, if we may use such a term, from 270 B.C. onwards. The view of Diogenes is confirmed by later grammarians, e.g. Eustathius, who in commenting on *Iliad* xiii. 276 says: *ὡς ἐν τύπῳ χαρακτῆρας ὁποίους δή τινας ὕστερον καὶ Θεόφραστος ἐξετυπώσατο.* There is no expression of any contrary opinion in antiquity, if we may use the argument from silence, and it seems unnatural and unnecessary to believe with Burney that the work is a forgery dating from the period of the Roman Empire. The literary style and the actual subject-matter are sufficient to disprove this theory, apart from the evidence of particular passages which, if they do not point to a definite date, as we attempt to show elsewhere, at any rate give the Characters an historical setting which would have been beyond the abilities and the knowledge of a compiler of a later date.

The style of the Greek approaches closely to that of Aristotle, and is as free as his from the developments of the language which we meet with in Hellenistic Greek. The

constructions, with few exceptions, are regular and in accordance with classical usage. Again, as we have shown, the subject-matter is such as we should naturally expect from a comparison with the titles of other works attributed by Diogenes Laertius to Theophrastus. These include three books of Definitions, a book on Proverbs, a book of Familiar Conversations, and separate essays on Calumny, Praise, Flattery, Hypocrisy, and Gratitude, the contents of which might well have been represented in popular form by the publication of the Characters. It is also worth while to notice that Menander, who was noted for the discrimination of character shown in his comedies, was the friend and pupil of Theophrastus, and that the titles of some of his plays (e.g. the Δεισιδαίμων, Κόλαξ, Δύσκολος) correspond to the headings found in the work which we are discussing.

We will take it then that the Characters are the work of Theophrastus. We go on to deal with the vexed question as to the form of their publication.

Here we can only argue from probabilities. If we refer, however, to the list of Theophrastus' works already mentioned, it seems reasonable to conclude that the Characters might have been given to the public by their author as a separate work. They would not necessarily make their first appearance in a completed state, but may have been written from time to time and circulated by the professor amongst his pupils, partly by way of recreation, and partly to stimulate interest by showing that the teaching even of philosophy had its lighter side. If we may draw any conclusions from the scanty historical references, we get an indication that the Characters were written at intervals of time, and possibly published, just as sketches or articles which appear nowadays in serial magazines, to be collected eventually and issued in book form. They would naturally be revised by their author before publication, and alterations and additions would be made. The great variations in our MSS. would be explained if we may suppose that copies of the Characters in their original and serial form were current together with the edition as finally revised by Theophrastus. It is true that

the work as we have it seems wanting in proportion as regards choice of subjects and length of treatment, but we may urge in answer to this that certain types of character admit of this light treatment more easily than others, and that Theophrastus naturally chose those types which he could best illustrate from the Athens of his own day.

The theory that the Characters were issued as a separate work is supported by Ast in his edition of 1816. On the other hand Professor Jebb argues with great probability that while the several sketches were written from time to time by Theophrastus, they were not collected by him for publication, but at some time after his death various friends and pupils thought that such a collection should be made. Different sketches would be in different hands; it might be impossible to trace all those that had been issued, and there would be considerable divergence amongst the copies of those that were extant. In the absence of any authorized edition, the collectors would have to make the best of materials from various sources; accordingly we should expect to find considerable variety in the MS. copies made; some would contain more sketches than others, single sketches would differ in the number of traits of character recorded, and the actual phraseology would vary. All these points are illustrated by the MSS. of the Characters which have come down to us.

There is a third view which has received considerable support, viz. that the Characters are extracts from some larger work of Theophrastus on Ethics, which corresponded in scope with the Nicomachean Ethics of Aristotle. This theory has been put forward very strongly by Petersen, and the general idea of it is supported by Zeller. But Professor Jebb argues that in the first place certain Characters, such as the Oligarch and the Late-learner, could hardly have been drawn from a work on Ethics resembling that of Aristotle; they are not types of moral character, but contain traits that would be produced by widely varying kinds of virtue or vice: secondly, that the style of the Characters is not in accordance with that of a philosophical treatise; and we venture to think

that a perusal of the Characters themselves will amply confirm this view.

In conclusion, then, we may say that there is much to be said, and much has been already said, by previous editors, in favour of each of these three theories—that of the independent book, that of a subsequent collection and revision, and that of extraction from some larger work. We have contented ourselves with stating some of the main points in connexion with a problem of great interest and difficulty.

5. The Titles of the Characters.

The titles of the Characters are not readily to be translated into English. Each sketch consists of a collection of the traits which were connected in the mind of an Athenian of that period with a particular epithet, and is prefaced by a definition of the corresponding abstract noun. Thus it is obvious that any rendering of the epithet or the noun in question may not to our mind be suitable to the characteristics given below it. It may be too wide, it may be too narrow, it may tally with some traits and not with others; in any case it is sure to be in some respect inadequate. Realizing this, some editors have refrained altogether from translating the titles. But as it seems desirable, if only for purposes of reference, to know each of the Characters by an English name, we have followed Jebb in giving in each case the nearest rendering possible.

The table printed overleaf showing the titles given by Healey, La Bruyère, Needham, Howell, and Jebb, may be of interest. A word first as to the translators and their versions.

The translation of J. Healey is the earliest English rendering of the Characters. Written a few years after the publication of Casaubon's edition of 1592, it was brought out by the printer of Shakspeare's Sonnets in 1616. A handy reprint is bound up with Earle's *Microcosmographie* in the 'Temple Classics.' In spite of many mistranslations Healey's version is full of life and vigour. As the connecting link between Theophrastus and Elizabethan literature it has considerable

Theophrastus	*Healey:* 1616	*La Bruyère:* 1687	*Needham:* 1712	*Howell:* 1824	*Jebb:* 1870
I Εἰρωνεία . .	Cavilling	la Dissimulation .	Cavillatio	Dissembler .	Ironical.
II Κολακεία . .	Flattery	la Flatterie . .	Adulatio . .	Adulator .	Flatterer.
III Ἀδολεσχία . .	Garrulitie: Pratler, Babler . .	l'Impertinent ou le Diseur de Riens.	Garrulitas .	Garrulous .	Garrulous.
IV Ἀγροικία . .	Rusticity, Clownishness: Rude Fellow, Clown.	la Rusticité . .	Rusticitas .	Rustic . .	Boor.
V Ἀρέσκεια . .	Fair Speech, Smoothness: Sleek-stone, Smooth-boot.	le Complaisant ou l'Envie de Plaire.	Blanditia . .	Plausible .	Complaisant.
VI Ἀπόνοια . . .	Senselesness, Desperate Boldness	l'Image d'un Coquin.	Vaecordia sive Perdita Audacia.	Ruffian .	Reckless.
VII Λαλιά . . .	Loquacity, Over-Speaking: a prat ling fellow.	le Grand Parleur ou le Babil.	Loquacitas .	Loquacious .	Loquacious.
VIII Λογοποιία . .	News-Forging, Rumour-Spread-ing: Newsmonger.	le Débit des Nouvelles, Nouvelliste, Conteur de Fables.	Famigeratio sive Rumorum Confictio.	Fabricator of News.	Newsmaker.
IX Ἀναισχυντία .	Impudency	l'Effronterie causée par l'Avarice.	Impudentia .	Shameless .	Shameless.
X Μικρολογία .	Base Avarice, Parsimony: Basely Parsimonious	l'Epargne Sordide.	Sordida Parsimonia.	Parsimonious	Penurious.
XI Βδελυρία . . .	Obscenity, Ribaldry . . .	l'Impudent ou celui qui ne rougit de rien.	Impuritas sive Mores Impuri.	Impure . .	Gross.
XII Ἀκαιρία . . .	Unseasonableness, Ignorance of due convenient times.	le Contre-temps, l'Importun.	Intempestivitas sive Inscitia Temporis.	Blunderer .	Unseasonable.
XIII Περιεργία . .	Impertinent Diligence, Over-Officiousness.	l'Air Empressé .	Sedulitas Inepta.	Busybody .	Officious.
XIV Ἀναισθησία .	Blockishness, Dulness, Stupidity.	la Stupidité . .	Stupiditas .	Stupid . .	Stupid.

Theophrastus	*Healey:* 1616	*La Bruyère:* 1687	*Needham:* 1712	*Howell:* 1824	*Jebb:* 1870
XV Ἀυθάδεια . .	Stubbornness, Obstinacy, Harshness or Fierceness, Contumacy.	la Brutalité . .	Contumacia sive Ferocitas.	Morose .	Surly.
XVI Δεισιδαιμονία .	Superstition	la Superstition .	Superstitio .	Superstitious.	Superstitious.
XVII Μεμψιμοιρία .	Causeless Complaining, Querulous Waywardness.	l'Esprit Chagrin .	Querela sive Iniqua Querelitas.	Petulant .	Grumbler.
XVIII Ἀπιστία . .	Diffidence, Distrust . . .	la Défiance . .	Diffidentia .	Suspicious .	Distrustful.
XIX Δυσχέρεια . .	Nastiness: a nasty beastly fellow.	un Vilain Homme .	Foeditas . .	Filthy . .	Offensive.
XX Ἀηδία . . .	Unpleasantness, Tediousness .	un Homme Incommode, un Fâcheux	Insuavitas sive Taedium.	Disagreeable	Unpleasant.
XXI Μικροφιλοτιμία	A base and foolish affectation of praise: foolish ambitious.	la Sotte Vanité .	Sordida et Frivola Laudis Cupido.	Vain . .	Petty Ambition.
XXII Ἀνελευθερία .	Illiberality, Servility . . .	l'Avarice . .	Illiberalitas .	Penurious .	Mean.
XXIII Ἀλαζονεία . .	Ostentation: Vanter, forth-putter.	l'Ostentation . .	Ostentatio .	Ostentatious.	Boastful.
XXIV Ὑπερηφανία .	Pride	l'Orgueil: un Homme Fier et Superbe.	Superbia . .	Proud . .	Arrogant.
XXV Δειλία . . .	Timidity, Fearefulness . . .	la Peur ou le Défaut de Courage.	Timiditas .	Fearful .	Coward.
XXVI Ὀλιγαρχία . .	Oligarchy or the Manners of the principal sort which sway in a state.	les Grands d'une République.	Oligarchia sive Mores Optimatium.	Oligarch or Advocate of Despotism.	Oligarch.
XXVII Ὀψιμαθία . .	Late-learning	une Tardive Instruction.	Insolentia sive Sera Institutio.	Old Trifler .	Late-Learner.
XXVIII Κακολογία . .	Detraction, Backbiting . .	la Médisance . .	Maledicentia .	Detractor .	Evil-Speaker.
XXIX Φιλοπονηρία .	[These two Characters are found only in the Vatican MS. (V) and were not published till 1786.]			Malignant .	Patron of Rascals.
XXX Αἰσχροκέρδεια .				Sordid . .	Avaricious.

interest. In the Distrustful Man we are reminded of Caliban and Trinculo—'When he is to turn some old gaberdine'; and when we read the definition of Unseasonableness, 'a troublesome bourding and assaulting of those with whom we have to do,' we remember Sir Toby's explanation, '*Accost* is front her, board her, woo her, assail her.' The Unseasonable Man 'cometh a gossiping to his Sweet-heart, when she is sick of an ague'; the Vain Man 'comes cloked into the Market-place and there walks his stations (περιπατεῖν)'; if any one treads on the Surly Man's foot, 'it is an immortal quarrel, he is inexorable'; the same man says as he gives his unwilling contribution: 'Well, come on, hatchet after helve, I'le even lose this too.' 'Do you believe this?' says some one to the Newsmaker; 'Yes, marry do I believe it,' he replies; 'for it is bruited all the Town over by a general voice.' 'And yesterday,' says the Garrulous Man, 'I was wamble-cropt, and (saving your presence) parbreak't.' Of the Loquacious Man we read, 'for it is a hell to him to be silent.' Other renderings will be found in the Notes.

La Bruyère's translation, published in 1688, hardly concerns us here.

The Latin titles of the Characters are taken from Needham's edition of 1712, which has a Latin translation parallel with the Greek text.

F. Howell's rendering of 1824 is too elegant to be interesting. The physiognomical sketches which illustrate the text are quaint, but strike the modern reader as somewhat overdrawn.

Professor Jebb's edition of 1870 is well known.

Theophrastus has found many imitators. The best known are Hall, Overbury, Earle, and La Bruyère. Hall's *Characterismes of Vertues and Vices* was published in 1608, Sir Thomas Overbury's *Characters* 1614–1616, Bishop Earle's *Microcosmographie or a Piece of the World Discovered* in 1628, and La Bruyère's *Caractères* in 1688. Of these Earle is included in the 'Temple Classics' (Dent), and Overbury in the 'Library of Old Authors' (Reeves and Turner). A quotation from Earle's *Plain Country Fellow* must suffice.

'He thinks nothing to be vices, but pride and ill husbandry, from which he will gravely dissuade the youth, and has some thrifty hobnail proverbs to clout his discourse. He is a niggard all the week, except only market-day, where, if his corn sell well, he thinks he may be drunk with a good conscience.'

6. Manuscripts of the Characters.

The chief MSS. of Theophrastus are as follows:—

(1) A large group, of which a considerable number are in the National Library at Paris. None contain the 30 Characters complete, and the majority only the first 15. The best of these are Parisinus A (2977) and B (1983). Both of these probably date from the 10th or 11th century. Diels (*Theophrastea*, Berlin, 1883) concludes that they were copied from the same MS., but whereas the scribe of B was careful and intelligent, the scribe of A was less educated and shows a want of discrimination in dealing with doubtful readings.

(2) A second group is represented by a MS., formerly Palatinus 149, now in the Vatican Library and generally designated as V. It contains the last 15 Characters only, and is the only one which preserves XXIX and XXX (15th or 16th century). The value of the MS. as a whole, and the authenticity of the last two Characters, have been much discussed, but it is generally admitted at the present time as one of the best of our authorities.

(3) A third variety is seen in Monacensis 305, generally known as the Munich Epitome (15th cent.). It contains an index to the 30 Characters, the Proem, and Characters I–XXI in a shortened form. It appears to be an intermediate link between the 1st and 2nd groups, but the abridged form seems to show that it was purposely cut down for use, perhaps, in households where some portions of the larger edition might give offence.

It may be seen that the Apparatus Criticus at our disposal is somewhat scanty. As the bulk of the MSS. are derived

from A or B, they tend to reproduce the same mistakes, and in the case of a corrupt passage in the text we have small chance of tracing back the source of error by their help. Several of the Characters indeed depend on the evidence of very few MSS., in the case of XXIX and XXX on one alone. The text followed in this edition is in the main that of B for Characters I–XV, and that of V for XVI–XXX.

ΘΕΟΦΡΑΣΤΟΥ ΧΑΡΑΚΤΗΡΕΣ

Ι. ΕΙΡΩΝΕΙΑΣ

Ἡ μὲν οὖν εἰρωνεία δόξειεν ἂν εἶναι, ὡς τύπῳ λαβεῖν, προσποίησις ἐπὶ χεῖρον πράξεων καὶ λόγων, ὁ δὲ εἴρων τοιοῦτός τις, οἷος προσελθὼν τοῖς ἐχθροῖς ἐθέλειν λαλεῖν, οὐ μισεῖν· καὶ ἐπαινεῖν παρόντας, οἷς ἐπέθετο λάθρα, καὶ τούτοις συλλυπεῖσθαι ἠττωμένοις· καὶ συγγνώμην δὲ ἔχειν τοῖς αὐτὸν κακῶς λέγουσι καὶ ἐπὶ τοῖς καθ' ἑαυτοῦ λεγομένοις· καὶ πρὸς τοὺς ἀδικουμένους καὶ ἀγανακτοῦντας πρᾴως διαλέγεσθαι· καὶ τοῖς ἐντυγχάνειν κατὰ σπουδὴν βουλομένοις προστάξαι ἐπανελθεῖν· καὶ μηδὲν ὧν πράττει ὁμολογῆσαι, ἀλλὰ φῆσαι βουλεύεσθαι· καὶ προσποιήσασθαι ἄρτι παραγεγονέναι καὶ ὀψὲ γενέσθαι αὐτοῦ καὶ μαλακισθῆναι· καὶ πρὸς τοὺς δανειζομένους καὶ ἐρανίζοντας * * * ὡς οὐ πωλεῖ, καὶ μὴ πωλῶν φῆσαι πωλεῖν· καὶ ἀκούσας τι μὴ προσποιεῖσθαι, καὶ ἰδὼν φῆσαι μὴ ἑωρακέναι, καὶ ὁμολογήσας μὴ μεμνῆσθαι· καὶ τὰ μὲν σκέψασθαι φάσκειν, τὰ δὲ οὐκ εἰδέναι, τὰ δὲ θαυμάζειν, τὰ δ' ἤδη ποτὲ καὶ αὐτὸς οὕτω διαλογίσασθαι. καὶ τὸ ὅλον δεινὸς τῷ τοιούτῳ τρόπῳ τοῦ λόγου χρῆσθαι·

Οὐ πιστεύω· Οὐχ ὑπολαμβάνω· Ἐκπλήττομαι· καὶ Λέγεις αὐτὸν ἕτερον γεγονέναι· Καὶ μὴν οὐ ταῦτα πρὸς ἐμὲ διεξῇει· Παράδοξόν μοι τὸ πρᾶγμα· Ἄλλῳ τινὶ λέγε· Ὅπως δὲ σοὶ ἀπιστήσω ἢ ἐκείνου καταγνῶ, ἀποροῦμαι· Ἀλλ' ὅρα, μὴ σὺ θᾶττον πιστεύεις.

II. ΚΟΛΑΚΕΙΑΣ

Τὴν δὲ κολακείαν ὑπολάβοι ἄν τις ὁμιλίαν αἰσχρὰν εἶναι, συμφέρουσαν δὲ τῷ κολακεύοντι, τὸν δὲ κόλακα τοιοῦτόν τινα, ὥστε ἅμα πορευόμενον εἰπεῖν· Ἐνθυμῇ, ὡς ἀποβλέπουσι πρὸς σὲ οἱ ἄνθρωποι; τοῦτο οὐδενὶ τῶν ἐν τῇ πόλει γίνεται πλὴν σοί· ηὐδοκίμεις χθὲς ἐν τῇ στοᾷ· πλειόνων γὰρ ἢ τριάκοντα ἀνθρώπων καθημένων καὶ ἐμπεσόντος λόγου, τίς εἴη βέλτιστος, ἀπ' αὐτοῦ ἀρξαμένους πάντας ἐπὶ τὸ ὄνομα αὐτοῦ κατενεχθῆναι· καὶ ἄλλα τοιαῦτα λέγων ἀπὸ τοῦ ἱματίου ἀφελεῖν κρόκύδα, καὶ ἐάν τι πρὸς τὸ τρίχωμα τῆς κεφαλῆς ὑπὸ πνεύματος προσενεχθῇ ἄχυρον, καρφολογῆσαι καὶ ἐπιγελάσας δὲ εἰπεῖν· Ὁρᾷς; ὅτι δυοῖν σοι ἡμερῶν οὐκ ἐντετύχηκα, πολιῶν ἔσχηκας τὸν πώγωνα μεστόν, καίπερ εἴ τις καὶ ἄλλος ἔχεις πρὸς τὰ ἔτη μέλαιναν τὴν τρίχα· καὶ λέγοντος δὲ αὐτοῦ τι τοὺς ἄλλους σιωπᾶν κελεῦσαι καὶ ἐπαινέσαι δὲ ἀκούοντος, καὶ ἐπισημήνασθαι δέ, εἰ παύσεται· Ὀρθῶς, καὶ σκώψαντι ψυχρῶς ἐπιγελάσαι τό τε ἱμάτιον ὦσαι εἰς τὸ στόμα ὡς δὴ οὐ δυνάμενος κατασχεῖν τὸν γέλωτα· καὶ τοὺς ἀπαντῶντας ἐπιστῆναι κελεῦσαι, ἕως ἂν αὐτὸς παρέλθῃ· καὶ τοῖς παιδίοις μῆλα καὶ ἀπίους πριάμενος εἰσενέγκας δοῦναι ὁρῶντος αὐτοῦ,

καὶ φιλήσας δὲ εἰπεῖν· Χρηστοῦ πατρὸς νεόττια· καὶ συνωνούμενος ἐπὶ κρηπῖδας τὸν πόδα φῆσαι εἶναι εὐρυθμότερον τοῦ ὑποδήματος· καὶ πορευομένου πρός τινα τῶν φίλων προδραμὼν εἰπεῖν ὅτι Πρὸς σὲ ἔρχεται, καὶ ἀναστρέψας ὅτι Προσήγγελκα. ἀμέλει δὲ καὶ τὰ ἐκ γυναικείας ἀγορᾶς διακονῆσαι δυνατὸς ἀπνευστί· καὶ τῶν ἑστιωμένων πρῶτος ἐπαινέσαι τὸν οἶνον καὶ παραμένων εἰπεῖν· Ὡς μαλακῶς ἐσθίεις, καὶ ἄρας τι τῶν ἀπὸ τῆς τραπέζης φῆσαι· Τουτὶ ἄρα ὡς χρηστόν ἐστι· καὶ ἐρωτῆσαι, μὴ ῥιγοῖ, καὶ εἰ ἐπιβάλλεσθαι βούλεται, καὶ εἴ τι περιστείλῃ αὐτόν, καὶ μὴν ταῦτα λέγων πρὸς τὸ οὖς προσπίπτων διαψιθυρίζειν· καὶ εἰς ἐκεῖνον ἀποβλέπων τοῖς ἄλλοις λαλεῖν· καὶ τοῦ παιδὸς ἐν τῷ θεάτρῳ ἀφελόμενος τὰ προσκεφάλαια αὐτὸς ὑποστρῶσαι· καὶ τὴν οἰκίαν φῆσαι εὖ ἠρχιτεκτονῆσθαι καὶ τὸν ἀγρὸν εὖ πεφυτεῦσθαι καὶ τὴν εἰκόνα ὁμοίαν εἶναι.

III. ΑΔΟΛΕΣΧΙΑΣ

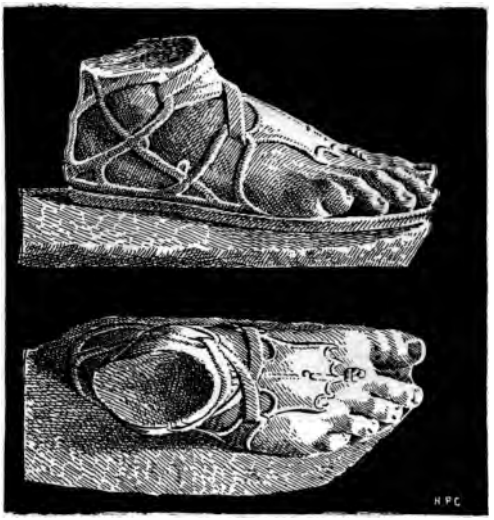
Ἡ δὲ ἀδολεσχία ἐστὶ μὲν διήγησις λόγων μακρῶν καὶ ἀπροβουλεύτων· ὁ δὲ ἀδολέσχης τοιοῦτός ἐστιν, οἷος, ὃν μὴ γνώσκει, τούτῳ παρακαθεζόμενος πλησίον πρῶτον μὲν τῆς ἑαυτοῦ γυναικὸς εἰπεῖν ἐγκώμιον· εἶτα, ὃ τῆς νυκτὸς εἶδεν ἐνύπνιον, τοῦτο διηγήσασθαι· εἶθ' ὧν εἶχεν ἐπὶ τῷ δείπνῳ τὰ καθ' ἕκαστα διεξελθεῖν· εἶτα δὴ προχωροῦντος τοῦ πράγματος λέγειν, ὡς πολὺ πονηρότεροί εἰσιν οἱ νῦν ἄνθρωποι τῶν ἀρχαίων, καὶ ὡς ἄξιοι γεγό-

Demeter lighting a Colossal Torch. (See note on III. 13.)

νασιν οἱ πυροὶ ἐν τῇ ἀγορᾷ, καὶ ὡς πολλοὶ ἐπιδημοῦσι ξένοι, καὶ τὴν θάλατταν ἐκ Διονυσίων πλώιμον εἶναι, καὶ εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ πλεῖον, τὰ ἐν τῇ γῇ βελτίω ἔσεσθαι, καὶ ὅτι ἀγρὸν εἰς νέωτα γεωργήσει, καὶ ὡς χαλεπόν ἐστι τὸ ζῆν, καὶ ὡς Δάμιππος μυστηρίοις μεγίστην δᾷδα ἔστησε, καὶ πόσοι εἰσὶ κίονες τοῦ Ὠιδείου, καὶ Χθὲς ἤμεσα, καὶ τίς ἐστιν ἡμέρα σήμερον, καὶ ὡς Βοηδρομιῶνος μέν ἐστι τὰ μυστήρια, Πυανοψιῶνος δὲ τἀπατούρια, Ποσιδεῶνος δὲ τὰ κατ' ἀγροὺς Διονύσια· κἂν ὑπομένῃ τις αὐτόν, μὴ ἀφίστασθαι.

IV. ΑΓΡΟΙΚΙΑΣ

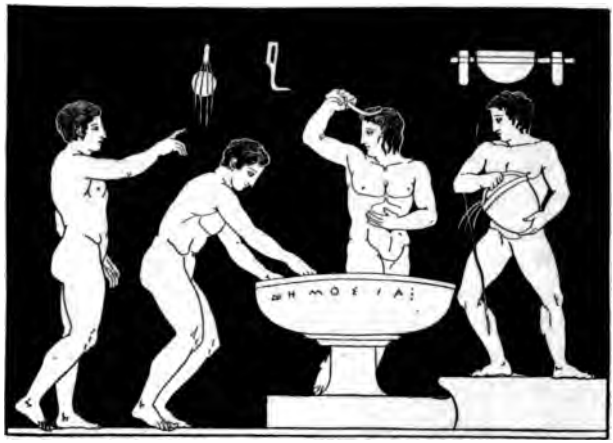
Ἡ δὲ ἀγροικία δόξειεν ἂν εἶναι ἀμαθία ἀσχήμων, ὁ δὲ ἄγροικος τοιοῦτός τις, οἷος κυκεῶνα πιὼν εἰς ἐκκλησίαν πορεύεσθαι· καὶ τὸ μύρον φάσκειν οὐδὲν τοῦ θύμου ἥδιον ὄζειν· καὶ μείζω τοῦ ποδὸς τὰ ὑποδήματα φορεῖν·



Foot of the Hermes of Praxiteles. (See note on II. 23.)

καὶ μεγάλῃ τῇ φωνῇ λαλεῖν· καὶ τοῖς μὲν φίλοις καὶ οἰκείοις ἀπιστεῖν, πρὸς δὲ τοὺς αὐτοῦ οἰκέτας ἀνακοινοῦσθαι περὶ τῶν μεγίστων, καὶ τοῖς παρ' αὐτῷ ἐργαζομένοις μισθωτοῖς ἐν ἀγρῷ πάντα τὰ ἀπὸ τῆς ἐκκλησίας διηγεῖσθαι· καὶ ἀναβεβλημένος ἄνω τοῦ γόνατος καθι-

ζάνειν· καὶ ἐπ' ἄλλῳ μὲν μηδενὶ μήτε θαυμάζειν μήτε ἐκπλήττεσθαι ἐν ταῖς ὁδοῖς, ὅταν δὲ ἴδῃ βοῦν ἢ ὄνον ἢ τράγον, ἑστηκὼς θεωρεῖν· καὶ προαιρῶν δέ τι ἐκ τοῦ ταμιείου δεινὸς φαγεῖν καὶ ζωρότερον πιεῖν· καὶ τὴν σιτοποιὸν πειρῶν λαθεῖν, κᾆτ' ἀλέσαι μετ' αὐτῆς τοῖς ἔνδον πᾶσι καὶ αὐτῷ τὰ ἐπιτήδεια· καὶ ἀριστῶν δὲ ἅμα



Public Bath. (See note on IV. 27.)

τοῖς ὑποζυγίοις ἐμβαλεῖν· τὴν θύραν ὑπακοῦσαι αὐτός, καὶ τὸν κύνα προσκαλεσάμενος καὶ ἐπιλαβόμενος τοῦ ῥύγχους εἰπεῖν· Οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν· καὶ τὸ ἀργύριον δὲ παρά του λαβὼν ἀποδοκιμάζειν, λίαν μὲν λυπρὸν εἶναι, καὶ ἕτερον ἅμα ἀλλάττεσθαι· καὶ εἰ τὸ ἄροτρον ἔχρησεν ἢ κόφινον ἢ δρέπανον ἢ θύλακον, ταῦτα τῆς νυκτὸς ζητεῖν κατὰ ἀγρυπνίαν ἀναμιμνησκόμενος· καὶ εἰς ἄστυ καταβαίνων ἐρωτῆσαι

τὸν ἀπαντῶντα, πόσου ἦσαν αἱ διφθέραι καὶ τὸ τάριχος καὶ εἰ σήμερον ὁ ἀγὼν νουμηνίαν ἄγει, καὶ εἰπεῖν εὐθὺς ὅτι βούλεται καταβὰς ἀποκείρασθαι καὶ τῆς αὐτῆς ὁδοῦ παριὼν κομίσασθαι παρ' Ἀρχίου τοὺς ταρίχους· καὶ ἐν βαλανείῳ δὲ ᾖσαι· καὶ εἰς τὰ ὑποδήματα δὲ ἥλους ἐγκροῦσαι.

V. ΑΡΕΣΚΕΙΑΣ

Ἡ δὲ ἀρέσκειά ἐστι μέν, ὡς ὅρῳ περιλαβεῖν, ἔντευξις οὐκ ἐπὶ τῷ βελτίστῳ ἡδονῆς παρασκευαστική, ὁ δὲ ἄρεσκος ἀμέλει τοιοῦτός τις, οἷος πόρρωθεν προσαγορεύσας καὶ ἄνδρα κράτιστον εἰπὼν καὶ θαυμάσας ἱκανῶς, ἀμφοτέραις ταῖς χερσὶ μὴ ἀφιέναι καὶ μικρὸν προπέμψας καὶ ἐρωτήσας, πότε αὐτὸν ὄψεται, ἐπαινῶν ἀπαλλάττεσθαι· καὶ παρακληθεὶς δὲ πρὸς δίαιταν μὴ μόνον ᾧ πάρεστι βούλεσθαι ἀρέσκειν, ἀλλὰ καὶ τῷ ἀντιδίκῳ, ἵνα κοινὸς εἶναι δοκῇ· καὶ τοὺς ξένους δὲ εἰπεῖν ὡς δικαιότερα λέγουσι τῶν πολιτῶν· καὶ κεκλημένος δὲ ἐπὶ δεῖπνον κελεῦσαι καλέσαι τὰ παιδία τὸν ἐστιῶντα, καὶ εἰσιόντα φῆσαι σύκου ὁμοιότερα εἶναι τῷ πατρί, καὶ προσαγόμενος φιλῆσαι καὶ παρ' αὐτὸν καθίστασθαι· καὶ τοῖς μὲν συμπαίζειν αὐτὸς λέγων· Ἀσκός, πέλεκυς, τὰ δὲ ἐπὶ τῆς γαστρὸς ἑᾶν καθεύδειν ἅμα θλιβόμενος.

VI. ΑΠΟΝΟΙΑΣ

Ἡ δὲ ἀπόνοιά ἐστιν ὑπομονὴ αἰσχρῶν ἔργων καὶ λόγων, ὁ δὲ ἀπονενοημένος τοιοῦτός τις, οἷος ὁμόσαι ταχύ, κακῶς ἀκοῦσαι, λοιδορηθῆναι δυνάμενος, τῷ ἤθει ἀγοραῖός τις καὶ ἀνασεσυρμένος καὶ παντοποιός· ἀμέλει δυνατὸς καὶ ὀρχεῖσθαι νήφων τὸν κόρδακα καὶ προσω-

A Female Tumbler's Sword-dance. (See note on VI. 6.)

πεῖον μὴ ἔχων ἐν κωμικῷ χορῷ· καὶ ἐν θαύμασι δὲ τοὺς χαλκοῦς ἐκλέγειν καθ' ἕκαστον παριὼν καὶ μάχεσθαι τοῖς τὸ σύμβολον φέρουσι καὶ προῖκα θεωρεῖν ἀξιοῦσι· δεινὸς δὲ καὶ πανδοκεῦσαι καὶ πορνοβοσκῆσαι καὶ τελωνῆσαι καὶ μηδεμίαν αἰσχρὰν ἐργασίαν ἀποδοκιμάσαι, ἀλλὰ κηρύττειν, μαγειρεύειν, κυβεύειν· τὴν μητέρα

μὴ τρέφειν, ἀπάγεσθαι κλοπῆς, τὸ δεσμωτήριον πλείω χρόνον οἰκεῖν ἢ τὴν αὑτοῦ οἰκίαν· καὶ τούτων ἂν εἶναι δόξειε τῶν περιϊσταμένων τοὺς ὄχλους καὶ προσκαλούντων, μεγάλῃ τῇ φωνῇ καὶ παρερρωγυίᾳ λοιδορουμένων καὶ διαλεγομένων πρὸς αὐτούς, καὶ μεταξὺ οἱ μὲν προσίασιν, οἱ δὲ ἀπίασι πρὶν ἀκοῦσαι αὐτοῦ, ἀλλὰ τοῖς μὲν τὴν ἀρχήν, τοῖς δὲ συλλαβήν, τοῖς δὲ μέρος τοῦ πράγματος λέγει, οὐκ ἄλλως θεωρεῖσθαι ἀξιῶν τὴν ἀπόνοιαν αὐτοῦ, ἢ ὅταν ᾖ πανήγυρις· ἱκανὸς δὲ καὶ δίκας τὰς μὲν φεύγειν, τὰς δὲ διώκειν, τὰς δὲ ἐξόμνυσθαι, ταῖς δὲ παρεῖναι ἔχων ἐχῖνον ἐν τῷ προκολπίῳ καὶ ὁρμαθοὺς γραμματιδίων ἐν ταῖς χερσίν· οὐκ ἀποδοκιμάζειν δὲ οὐδ' ἅμα πολλῶν ἀγοραίων στρατηγεῖν καὶ εὐθὺς τούτοις δανείζειν καὶ τῆς δραχμῆς τόκον τρία ἡμιωβόλια τῆς ἡμέρας πράττεσθαι, καὶ ἐφοδεύειν τὰ μαγειρεῖα, τὰ ἰχθυοπώλια, τὰ ταριχοπώλια, καὶ τοὺς τόκους ἀπὸ τοῦ ἐμπολήματος εἰς τὴν γνάθον ἐκλέγειν.

VII. ΛΑΛΙΑΣ

Ἡ δὲ λαλιά, εἴ τις αὐτὴν ὁρίζεσθαι βούλοιτο, εἶναι ἂν δόξειεν ἀκρασία τοῦ λόγου, ὁ δὲ λάλος τοιοῦτός τις,

Scenes at a School. (See note on VII. 14.)

οἷος τῷ ἐντυγχάνοντι εἰπεῖν, ἂν ὁτιοῦν πρὸς αὐτὸν φθέγξηται, ὅτι οὐδὲν λέγει καὶ ὅτι αὐτὸς πάντα οἶδε καί, ἂν ἀκούῃ αὐτοῦ, μαθήσεται· καὶ μεταξὺ δὲ ἀποκρινομένῳ

ὑποβάλλειν, Εἶπας σύ; μὴ ἐπιλάθῃ, ὃ μέλλεις λέγειν, καὶ Εὖ γε, ὅτι με ὑπέμνησας, καὶ Τὸ λαλεῖν ὡς χρήσιμόν που, καὶ Ὃ παρέλιπον, καὶ Ταχύ γε συνῆκας τὸ πρᾶγμα, καὶ Πάλαι σε παρετήρουν, εἰ ἐπὶ τὸ αὐτὸ ἐμοὶ κατενεχθήσῃ· καὶ ἑτέρας ἀρχὰς τοιαύτας πορίσασθαι, ὥστε μηδὲ ἀναπνεῦσαι τὸν ἐντυγχάνοντα· καὶ ὅταν γε τοὺς καθ' ἕνα ἀπογυμνώσῃ, δεινὸς καὶ ἐπὶ τοὺς ἀθρόους καὶ συνεστηκότας πορευθῆναι καὶ φυγεῖν ποιῆσαι μεταξὺ χρηματίζοντας· καὶ εἰς τὰ διδασκαλεῖα δὲ καὶ εἰς τὰς παλαίστρας εἰσιὼν κωλύειν τοὺς παῖδας προμανθάνειν, τοσαῦτα προσλαλῶν τοῖς παιδοτρίβαις καὶ διδασκάλοις· καὶ τοὺς ἀπιέναι φάσκοντας δεινὸς προπέμψαι καὶ ἀποκαταστῆσαι εἰς τὴν οἰκίαν· καὶ πυθόμενος τὰ τῆς ἐκκλησίας ἀπαγγέλλειν, προσδιηγήσασθαι δὲ καὶ τὴν ἐπ' Ἀριστοφῶντός ποτε γενομένην τῶν ῥητόρων μάχην, καὶ οὕς ποτε λόγους αὐτὸς εἶπας ἡδοκίμησεν ἐν τῷ δήμῳ, καὶ κατὰ τῶν πληθῶν γε ἅμα διηγούμενος κατηγορίαν παρεμβαλεῖν, ὥστε τοὺς ἀκούοντας ἤτοι ἐπιλαθέσθαι ἢ νυστάξαι ἢ μεταξὺ καταλιπόντας ἀπαλλάττεσθαι· καὶ συνδικάζων δὲ κωλῦσαι κρῖναι καὶ συνθεωρῶν θεάσασθαι καὶ συνδειπνῶν φαγεῖν λέγων, ὅτι χαλεπὸν τῷ λάλῳ ἐστὶ σωπᾶν, καὶ ὡς ἐν ὑγρῷ ἐστιν ἡ γλῶττα, καὶ ὅτι οὐκ ἂν σιωπήσειεν, οὐδ' εἰ τῶν χελιδόνων δόξειεν εἶναι λαλίστερος· καὶ σκωπτόμενος ὑπομεῖναι καὶ ὑπὸ τῶν αὐτοῦ παιδίων, ὅταν αὐτὸν ἤδη καθεύδειν βουλόμενα κελεύῃ λέγοντα· Ἄττα, λαλεῖν τι ἡμῖν, ὅπως ἂν ἡμᾶς ὕπνος λάβῃ.

VIII. ΛΟΓΟΠΟΙΙΑΣ

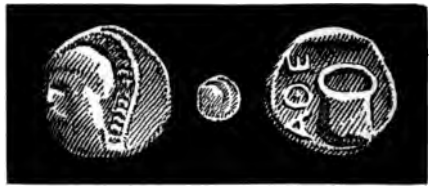
Ἡ δὲ λογοποιία ἐστὶ σύνθεσις ψευδῶν λόγων καὶ πράξεων, ὧν βούλεται ὁ λογοποιῶν, ὁ δὲ λογοποιὸς τοιοῦτός τις, οἷος ἀπαντήσας τῷ φίλῳ εὐθὺς καταβαλὼν τὸ ἦθος καὶ μειδιάσας ἐρωτῆσαι· Πόθεν σύ; καὶ Λέγεις τι; καὶ Πῶς; ἔχεις περὶ τοῦδε εἰπεῖν καινόν; καὶ ὡς ἐπιβαλὼν ἐρωτᾶν· Μὴ λέγεταί τι καινότερον; καὶ μὴν ἀγαθά γέ ἐστι τὰ λεγόμενα. καὶ οὐκ ἐάσας ἀποκρίνασθαι εἰπεῖν· Τί λέγεις; οὐδὲν ἀκήκοας; δοκῶ μοί σε εὐωχήσειν καινῶν λόγων· καὶ ἔστιν αὐτῷ ἢ στρατιώτης ἢ παῖς Ἀστείου τοῦ αὐλητοῦ ἢ Λύκων ὁ ἐργολάβος παραγεγονὼς ἐξ αὐτῆς τῆς μάχης, οὗ φησιν ἀκηκοέναι· αἱ μὲν οὖν ἀναφοραὶ τῶν λόγων τοιαῦταί εἰσιν αὐτοῦ, ὧν οὐδεὶς ἂν ἔχοι ἐπιλαβέσθαι· διηγεῖται δὲ τούτους φάσκων λέγειν, ὡς Πολυπέρχων καὶ ὁ βασιλεὺς μάχῃ νενίκηκε, καὶ Κάσσανδρος ἐζώγρηται· καὶ ἂν εἴπῃ τις αὐτῷ· Σὺ δὲ ταῦτα πιστεύεις; φήσει, τὸ πρᾶγμα βοᾶσθαι γὰρ ἐν τῇ πόλει, καὶ τὸν λόγον ἐπεντείνειν, καὶ πάντας συμφωνεῖν, ταὐτὰ γὰρ λέγειν περὶ τῆς μάχης, καὶ πολὺν τὸν ζωμὸν γεγονέναι· εἶναι δὲ αὐτῷ καὶ σημεῖον τὰ πρόσωπα τῶν ἐν τοῖς πράγμασιν· ὁρᾶν γὰρ αὐτῶν πάντων μεταβεβληκότα· λέγει δ', ὡς καὶ παρακήκοε παρὰ τούτοις κρυπτόμενόν τινα ἐν οἰκίᾳ, ἤδη πέμπτην ἡμέραν ἥκοντα ἐκ Μακεδονίας, ὃς πάντα ταῦτα οἶδε· καὶ πάντα διεξιὼν πῶς οἴεσθε πιθανῶς σχετλιάζειν λέγων· Δυστυχὴς Κάσσανδρος· ὦ ταλαίπωρος· ἐνθυμῇ τὸ τῆς τύχης; ἀλλ' οὖν ἰσχυρὸς γενόμενος· καὶ Δεῖ δ' αὐτόν γε μόνον εἰδέναι· πᾶσι δὲ τοῖς ἐν τῇ πόλει προσδεδράμηκε λέγων.

IX. ΑΝΑΙΣΧΥΝΤΙΑΣ

Ἡ δὲ ἀναισχυντία ἐστὶ μέν, ὡς ὅρῳ λαβεῖν, καταφρόνησις δόξης αἰσχροῦ ἕνεκα κέρδους, ὁ δὲ ἀναίσχυντος τοιοῦτος, οἷος πρῶτον μὲν ὢν ἀποστερεῖ, πρὸς τοῦτον ἀπελθὼν δανείζεσθαι, εἶτα θύσας τοῖς θεοῖς αὐτὸς μὲν δειπνεῖν παρ' ἑτέρῳ, τὰ δὲ κρέα ἀποτιθέναι ἁλσὶ πάσας· καὶ προσκαλεσάμενος τὸν ἀκόλουθον δοῦναι ἀπὸ τῆς τραπέζης ἅρας κρέας καὶ ἄρτον καὶ εἰπεῖν ἀκουόντων πάντων· Εὐωχοῦ, Τίβιε· καὶ ὀψωνῶν δὲ ὑπομιμνήσκειν τὸν κρεωπώλην, εἴ τι χρήσιμος αὐτῷ γέγονε, καὶ ἑστηκὼς πρὸς τῷ σταθμῷ μάλιστα μὲν κρέας, εἰ δὲ μή, ὀστοῦν εἰς τὸν ζωμὸν ἐμβαλεῖν, καὶ ἐὰν μὲν λάβῃ, εὖ ἔχει, εἰ δὲ μή, ἁρπάσας ἀπὸ τῆς τραπέζης χολίκιον ἅμα γελῶν ἀπαλλάττεσθαι· καὶ ξένοις δὲ αὐτοῦ θέαν ἀγοράσας μὴ δοὺς τὸ μέρος θεωρεῖν, ἄγειν δὲ καὶ τοὺς υἱεῖς εἰς τὴν ὑστεραίαν καὶ τὸν παιδαγωγόν· καὶ ὅσα ἐωνημένος ἄξιά τις φέρει, μεταδοῦναι κελεῦσαι καὶ αὐτῷ· καὶ ἐπὶ τὴν ἀλλοτρίαν οἰκίαν ἐλθὼν δανείζεσθαι κριθάς, ποτὲ δὲ ἄχυρον, καὶ ταῦτα τοὺς χρήσαντας ἀναγκάσαι ἀποφέρειν πρὸς αὐτόν· δεινὸς δὲ καὶ πρὸς τὰ χαλκεῖα τὰ ἐν τῷ βαλανείῳ προσελθὼν καὶ βάψας ἀρύταιναν βοῶντος τοῦ βαλανέως αὐτὸς αὑτοῦ καταχέασθαι καὶ εἰπεῖν ὅτι λέλουται καὶ ἀπιὼν καλεῖν Οὐδεμία σοι χάρις.

X. ΜΙΚΡΟΛΟΓΙΑΣ

Ἔστι δὲ ἡ μικρολογία φειδωλία τοῦ διαφόρου ὑπὲρ τὸν καιρόν, ὁ δὲ μικρολόγος τοιοῦτός τις, οἷος ἐν τῷ μηνὶ ἡμιωβόλιον ἀπαιτεῖν ἐπὶ τὴν οἰκίαν· καὶ ὁμοσιτῶν ἀριθμεῖν τε κύλικας, πόσας ἕκαστος πέπωκε, καὶ ἀπάρχεσθαι ἐλάχιστον τῇ Ἀρτέμιδι τῶν συνδειπνούντων· καὶ ὅσα μικροῦ τις πριάμενος λογίζεται, πάντα φάσκων εἶναι ἄγαν· καὶ οἰκέτου χύτραν ἢ λοπάδα κατάξαντος εἰσπρᾶξαι ἀπὸ τῶν ἐπιτηδείων· καὶ τῆς γυναικὸς ἐκβαλούσης τρίχαλκον οἷος μεταφέρειν τὰ σκεύη καὶ τὰς



Τρίχαλκον.
A. Obverse (enlarged); B. Actual Size; C. Reverse. (See note on X. 9.)

κλίνας καὶ τὰς κιβωτοὺς καὶ διφᾶν τὰ καλύμματα· καὶ ἐάν τι πωλῇ, τοσούτου ἀποδόσθαι, ὥστε μὴ λυσιτελεῖν τῷ πριαμένῳ· καὶ οὐκ ἂν ἐᾶσαι οὔτε συκοτραγῆσαι ἐκ τοῦ αὐτοῦ κήπου οὔτε διὰ τοῦ αὐτοῦ ἀγροῦ πορευθῆναι οὔτε ἐλαίαν ἢ φοίνικα τῶν χαμαὶ κειμένων ἀνελέσθαι· καὶ τοὺς ὅρους δ' ἐπισκοπεῖσθαι ὁσημέραι εἰ διαμένουσιν οἱ αὐτοί· δεινὸς δὲ καὶ ὑπερημερίαν πρᾶξαι καὶ τόκον τόκου· καὶ ἐστιῶν δημόται μικρὰ τὰ κρέα κόψας παραθεῖναι· καὶ ὀψωνῶν μηδὲν πριάμενος εἰσελθεῖν· καὶ ἀπαγορεῦσαι τῇ γυναικὶ μήτε ἅλας χρηννύειν μήτε

ἐλλύχνιον μήτε κύμινον μήτε ὀρίγανον μήτε ὀλὰς μήτε στέμματα μήτε θυλήματα, ἀλλὰ λέγειν, ὅτι τὰ μικρὰ ταῦτα πολλά ἐστι τοῦ ἐνιαυτοῦ. καὶ τὸ ὅλον

The Lateran Sophocles. (See note on X. 25.)

δὲ τῶν μικρολόγων καὶ τὰς ἀργυροθήκας ἔστιν ἰδεῖν εὐρωτιώσας καὶ τὰς κλεῖς ἰωμένας καὶ αὐτοὺς δὲ φοροῦντας ἐλάττω τῶν μηρῶν τὰ ἱμάτια καὶ ἐκ ληκυ-

θίων μικρῶν πάνυ ἀλειφομένους καὶ ἐν χρῷ κειρομένους καὶ τὸ μέσον τῆς ἡμέρας ὑποδυομένους καὶ πρὸς τοὺς γναφεῖς διατεινομένους, ὅπως τὸ ἱμάτιον αὐτοῖς ἕξει πολλὴν γῆν, ἵνα μὴ ῥυπαίνηται ταχύ.

XI. ΒΔΕΛΤΡΙΑΣ

Οὐ χαλεπὸν δέ ἐστι τὴν βδελυρίαν διορίσασθαι· ἔστι γὰρ παιδιὰ ἐπιφανὴς καὶ ἐπονείδιστος, ὁ δὲ βδελυρὸς τοιοῦτος, οἷος ἀπαντήσας γυναιξὶν ἐλευθέραις ἀνασύρασθαι· καὶ ἐν θεάτρῳ κροτεῖν, ὅταν οἱ ἄλλοι παύωνται, καὶ συρίττειν, οὓς ἡδέως θεωροῦσιν οἱ λοιποί· καὶ ὅταν σιωπήσῃ τὸ θέατρον, ἀνακύψας ἐρυγεῖν, ἵνα τοὺς καθημένους ποιήσῃ μεταστραφῆναι· καὶ πληθούσης τῆς ἀγορᾶς προσελθὼν πρὸς τὰ κάρυα ἢ τὰ μύρτα ἢ τὰ ἀκρόδρυα ἑστηκὼς τραγηματίζεσθαι, ἅμα τῷ πωλοῦντι προσλαλῶν· καὶ καλέσαι δὲ τῶν παρόντων ὀνομαστί τινα, ᾧ μὴ συνήθης ἐστί· καὶ σπεύδοντας δέ που ὁρῶν περιμεῖναι κελεῦσαι· καὶ ἡττωμένῳ δὲ μεγάλην δίκην ἀπιόντι ἀπὸ τοῦ δικαστηρίου προσελθεῖν καὶ συνησθῆναι· καὶ ὀψωνεῖν ἑαυτῷ καὶ αὐλητρίδας μισθοῦσθαι καὶ δεικνύειν δὲ τοῖς ἀπαντῶσι τὰ ὠψωνημένα καὶ παρακαλεῖν ἐπὶ ταῦτα· καὶ διηγεῖσθαι προστὰς πρὸς κουρεῖον ἢ μυροπώλιον, ὅτι μεθύσκεσθαι μέλλει. καὶ εἰς ὀρνιθοσκόπου τῆς μητρὸς ἐξελθούσης βλασφημῆσαι· καὶ εὐχομένων καὶ σπενδόντων ἐκβαλεῖν τὸ ποτήριον καὶ γελάσαι ὡς τεράστιόν τι πεποιηκώς· καὶ αὐλούμενος δὲ κροτεῖν ταῖς χερσὶ μόνος τῶν ἄλλων καὶ συντερετίζειν καὶ ἐπιτιμᾶν τῇ αὐλητρίδι, τί οὕτω ταχὺ ἐπαύσατο· καὶ ἀποπτύσαι δὲ βουλόμενος ὑπὲρ τῆς τραπέζης, προσπτύσαι τῷ οἰνοχόῳ.

Scene at a Banquet. (See note on XI. 14.)

XII. ΑΚΑΙΡΙΑΣ

Ἡ μὲν οὖν ἀκαιρία ἐστὶν ἐπίτευξις χρόνου λυποῦσα τοὺς ἐντυγχάνοντας, ὁ δὲ ἄκαιρος τοιοῦτός τις, οἷος ἀσχολουμένῳ προσελθὼν ἀνακοινοῦσθαι· καὶ πρὸς τὴν αὑτοῦ ἐρωμένην κωμάζειν πυρέττουσαν· καὶ δίκην ὠφλη-
5 κότα ἐγγύης προσελθὼν κελεῦσαι αὑτὸν ἀναδέξασθαι· καὶ μαρτυρήσων παρεῖναι τοῦ πράγματος ἤδη κεκριμένου· καὶ κεκλημένος εἰς γάμους τοῦ γυναικείου γένους κατηγορεῖν· καὶ ἐκ μακρᾶς ὁδοῦ ἥκοντας ἄρτι παρακαλεῖν εἰς περίπατον· δεινὸς δὲ καὶ προσάγειν ὠνητὴν πλείω
10 διδόντα ἤδη πεπρακότι· καὶ ἀκηκοότας καὶ μεμαθηκότας ἀνίστασθαι ἐξ ἀρχῆς διδάσκων· καὶ πρόθυμος δὲ ἐπιμεληθῆναι, ἃ μὴ βούλεταί τις γενέσθαι, αἰσχύνεται δὲ ἀπείπασθαι· καὶ θύοντας καὶ ἀναλίσκοντας ἥκειν τόκον ἀπαιτήσων· καὶ μαστιγουμένου οἰκέτου παρεστὼς διη-
15 γεῖσθαι, ὅτι καὶ αὐτοῦ ποτε παῖς οὕτω πληγὰς λαβὼν ἀπήγξατο· καὶ παρὼν διαίτῃ συγκρούειν, ἀμφοτέρων βουλομένων διαλύεσθαι· καὶ ὀρχησόμενος ἅψασθαι ἑτέρου μηδέπω μεθύοντος.

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WOMAN'S TOMBSTONE OF THE FOURTH CENTURY B.C.

(See note on XIII, 15)

XIII. ΠΕΡΙΕΡΓΙΑΣ

Ἀμέλει ἡ περιεργία δόξει εἶναι προσποίησίς τις λόγων καὶ πράξεων μετ' εὐνοίας, ὁ δὲ περίεργος τοιοῦτός τις, οἷος ἐπαγγέλλεσθαι ἀναστάς, ἃ μὴ δυνήσεται· καὶ ὁμολογουμένου τοῦ πράγματος δικαίου εἶναι ἔν τινι στὰς ἐλεγχθῆναι· καὶ πλείω δὲ ἐπαναγκάσαι τὸν παῖδα κεράσαι, ἢ ὅσα δύνανται οἱ παρόντες ἐκπιεῖν· καὶ διείργειν τοὺς μαχομένους, καὶ οὓς οὐ γινώσκει· καὶ ἀτραποῦ ἡγήσασθαι τὴν ὁδὸν καταλιπών, εἶτα μὴ δύνασθαι εὑρεῖν, οὗ πορεύεται· καὶ τὸν στρατηγὸν προσελθὼν ἐρωτῆσαι, πότε μέλλει παρατάττεσθαι, καὶ τί μετὰ τὴν αὔριον παραγγελεῖ· καὶ προσελθὼν τῷ πατρὶ εἰπεῖν, ὅτι ἡ μήτηρ ἤδη καθεύδει ἐν τῷ δωματίῳ· καὶ ἀπαγορεύοντος τοῦ ἰατροῦ, ὅπως μὴ δώσει οἶνον τῷ μαλακιζομένῳ, φήσας βούλεσθαι διάπειραν λαμβάνειν εὐτρεπίσαι τὸν κακῶς ἔχοντα· καὶ γυναικὸς δὲ τελευτησάσης ἐπιγράψαι ἐπὶ τὸ μνῆμα τοῦ τε ἀνδρὸς αὐτῆς καὶ τοῦ πατρὸς καὶ τῆς μητρὸς καὶ αὐτῆς τῆς γυναικὸς τοὔνομα καὶ ποδαπή ἐστι, καὶ προσεπιγράψαι, ὅτι Οὗτοι πάντες χρηστοὶ ἦσαν· καὶ ὀμνύναι μέλλων εἰπεῖν πρὸς τοὺς παρεστηκότας, ὅτι Καὶ πρότερον πολλάκις ὀμώμοκα.

XIV. ΑΝΑΙΣΘΗΣΙΑΣ

Ἔστι δὲ ἡ ἀναισθησία, ὡς ὅρῳ εἰπεῖν, βραδυτὴς ψυχῆς ἐν λόγοις καὶ πράξεσιν, ὁ δὲ ἀναίσθητος τοιοῦτός τις, οἷος λογισάμενος ταῖς ψήφοις καὶ κεφάλαιον ποιήσας ἐρωτᾶν τὸν παρακαθήμενον· Τί γίνεται; καὶ δίκην φεύγων καὶ ταύτην εἰσιέναι μέλλων ἐπιλαθόμενος εἰς ἀγρὸν πορεύεσθαι· καὶ θεωρῶν ἐν τῷ θεάτρῳ μόνος καταλείπεσθαι καθεύδων· καὶ πολλὰ φαγὼν καὶ τῆς νυκτὸς ἐπὶ θάκου ἀνιστάμενος ὑπὸ κυνὸς τῆς τοῦ γείτονος δηχθῆναι· καὶ λαβών τι καὶ ἀποθεὶς αὐτὸς τοῦτο ζητεῖν καὶ μὴ δύνασθαι εὑρεῖν· καὶ ἀπαγγέλλοντός τινος αὐτῷ, ὅτι τετελεύτηκέ τις αὐτοῦ τῶν φίλων, ἵνα παραγένηται, σκυθρωπάσας καὶ δακρύσας εἰπεῖν· Ἀγαθῇ τύχῃ· δεινὸς δὲ καὶ ἀπολαμβάνων ἀργύριον ὀφειλόμενον μάρτυρας παραλαβεῖν· καὶ χειμῶνος ὄντος μάχεσθαι τῷ παιδί, ὅτι σικύους οὐκ ἠγόρασεν· καὶ τὰ παιδία ἑαυτοῦ παλαίειν ἀναγκάζων καὶ τροχάζειν εἰς κόπον ἐμβαλεῖν· καὶ ἐν ἀγρῷ αὐτὸς φακῆν ἕψων δὶς ἅλας εἰς τὴν χύτραν ἐμβαλὼν ἄβρωτον ποιῆσαι· καὶ ὕοντος τοῦ Διὸς εἰπεῖν· Ἡδύ γε τῶν ἄστρων ὄζει, ὅτι δὴ καὶ οἱ ἄλλοι λέγουσι τῆς γῆς· καὶ λέγοντός τινος· Πόσους οἴει κατὰ τὰς ἱερὰς πύλας ἐξενηνέχθαι νεκρούς; πρὸς τοῦτον εἰπεῖν· Ὅσοι ἐμοὶ καὶ σοὶ γένοιντο.

XV. ΑΥΘΑΔΕΙΑΣ

Ἡ δὲ αὐθάδειά ἐστιν ἀπήνεια ὁμιλίας ἐν λόγοις, ὁ δὲ αὐθάδης τοιοῦτός τις, οἷος ἐρωτηθείς· Ὁ δεῖνα ποῦ ἐστιν; εἰπεῖν· Πράγματά μοι μὴ πάρεχε· καὶ προσαγορευθεὶς μὴ ἀντιπροσειπεῖν· καὶ πωλῶν τι μὴ λέγειν τοῖς ὠνουμένοις, πόσου ἂν ἀποδοῖτο, ἀλλ' ἐρωτᾶν, τί εὑρίσκει· καὶ τοῖς τιμῶσι καὶ πέμπουσιν εἰς τὰς ἑορτὰς εἰπεῖν, ὅτι οὐκ ἂν γένοιτο διδόμενα· καὶ οὐκ ἔχειν συγγνώμην οὔτε τῷ ῥυπώσαντι αὐτὸν ἀκουσίως οὔτε τῷ ὥσαντι οὔτε τῷ ἐμβάντι· καὶ φίλῳ δὲ ἔρανον κελεύσαντι εἰσενεγκεῖν εἰπών, ὅτι οὐκ ἂν δοίη, ὕστερον ἥκειν φέρων καὶ λέγειν, ὅτι ἀπόλλυσι καὶ τοῦτο τὸ ἀργύριον· καὶ προσπταίσας ἐν τῇ ὁδῷ δεινὸς καταράσασθαι τῷ λίθῳ· καὶ ἀναμεῖναι οὐκ ἂν ὑπομεῖναι πολὺν χρόνον οὐδένα· καὶ οὔτε ᾄσαι οὔτε ῥῆσιν εἰπεῖν οὔτε ὀρχήσασθαι ἂν ἐθελήσειεν· δεινὸς δὲ καὶ τοῖς θεοῖς μὴ ἐπεύχεσθαι.

XVI. ΔΕΙΣΙΔΑΙΜΟΝΙΑΣ

Ἀμέλει ἡ δεισιδαιμονία δόξειεν ἂν εἶναι δειλία πρὸς τὸ δαιμόνιον, ὁ δὲ δεισιδαίμων τοιοῦτός τις, οἷος ἔτι πρῲ

Maenad carrying a Serpent. (See note on XVI. 8.)

ἤδη ἀπονιψάμενος τὰς χεῖρας καὶ περιρρανάμενος ἀπὸ ἱεροῦ δάφνην εἰς τὸ στόμα λαβὼν οὕτω τὴν ἡμέραν περιπατεῖν· καὶ τὴν ὁδὸν ἐὰν ὑπερδράμῃ γαλῆ, μὴ πρό-

τερον πορευθῆναι, ἕως διεξέλθῃ τις ἢ λίθους τρεῖς ὑπὲρ τῆς ὁδοῦ διαβάλῃ· καὶ ἐὰν ἴδῃ ὄφιν ἐν τῇ οἰκίᾳ, ἐὰν παρείαν, Σαβάζιον καλεῖν, ἐὰν δὲ ἱερόν, ἐνταῦθα ἡρῷον εὐθὺς ἱδρύσασθαι· καὶ τῶν λιπαρῶν λίθων τῶν ἐν ταῖς τριόδοις παριὼν ἐκ τῆς ληκύθου ἔλαιον καταχεῖν καὶ ἐπὶ γόνατα πεσὼν καὶ προσκυνήσας ἀπαλλάττεσθαι· καὶ ἐὰν μῦς θύλακον ἀλφιτηρὸν διαφάγῃ, πρὸς τὸν ἐξηγητὴν ἐλθὼν ἐρωτᾶν, τί χρὴ ποιεῖν, καὶ ἐὰν ἀποκρίνηται αὐτῷ ἐκδοῦναι τῷ σκυτοδέψῃ ἐπιρράψαι, μὴ προσέχειν τούτοις, ἀλλ' ἀποτραπεὶς ἐκθύσασθαι· καὶ πυκνὰ δὲ τὴν οἰκίαν καθᾶραι δεινὸς Ἑκάτης φάσκων ἐπαγωγὴν γεγονέναι· κἂν γλαῦκες βαδίζοντος αὐτοῦ ἀνακράγωσι, ταράττεσθαι καὶ εἶπας· Ἀθηνᾶ κρείττων παρελθεῖν οὕτω· καὶ οὔτε ἐπιβῆναι μνήματι οὔτ' ἐπὶ νεκρὸν οὔτ' ἐπὶ λεχὼ ἐλθεῖν ἐθελῆσαι, ἀλλὰ τὸ μὴ μιαίνεσθαι συμφέρον αὐτῷ φῆσαι εἶναι· καὶ ταῖς τετράσι δὲ καὶ ταῖς ἑβδόμαις (φθίνοντος) προστάξας οἶνον ἕψειν τοῖς ἔνδον ἐξελθὼν ἀγοράσαι μυρσίνας λιβανωτὸν πόπανα καὶ εἰσελθὼν εἴσω σπεῖσαι καὶ ἐπιθῦσαι στεφανῶν τοὺς Ἑρμαφροδίτους ὅλην τὴν ἡμέραν· καὶ ὅταν ἐνύπνιον ἴδῃ, πορεύεσθαι πρὸς τοὺς ὀνειροκρίτας, πρὸς τοὺς μάντεις, πρὸς τοὺς ὀρνιθοσκόπους, ἐρωτήσων, τίνι θεῶν ἢ θεᾷ εὔχεσθαι δεῖ, καὶ τελεσθησόμενος πρὸς τοὺς Ὀρφεοτελεστάς. καὶ τῶν περιρραινομένων ἐπὶ θαλάττης ἐπιμελῶς δόξειεν ἂν εἶναι κατὰ μῆνα πορευόμενος μετὰ τῆς γυναικὸς — ἐὰν δὲ μὴ σχολάζῃ ἡ γυνή, μετὰ τῆς τίτθης — καὶ τῶν παιδίων· κἄν ποτε ἐπίδῃ σκορόδων ἐστιώμενον τῶν ἐπὶ ταῖς τριόδοις, ἀπελθὼν κατὰ κεφαλῆς λούσασθαι καὶ ἱερείας καλέσας σκίλλῃ ἢ σκύλακι κελεῦσαι αὐτὸν περικαθᾶραι· μαινόμενον δὲ ἰδὼν ἢ ἐπίληπτον φρίξας εἰς κόλπον πτύσαι.

XVII. ΜΕΜΨΙΜΟΙΡΙΑΣ

Ἔστιν ἡ μεμψιμοιρία ἐπιτίμησις παρὰ τὸ προσῆκον δεδομένων, ὁ δὲ μεμψίμοιρος τοιόσδε τις, οἷος ἀποστείλαντος μερίδα τοῦ φίλου εἰπεῖν πρὸς τὸν φέροντα· Ἐφθόνησέ μοι τοῦ ζωμοῦ καὶ τοῦ οἰναρίου οὐκ ἐπὶ δεῖπνον καλέσας· καὶ ὑπὸ τῆς ἑταίρας καταφιλούμενος εἰπεῖν· Θαυμάζω, εἰ σὺ καὶ ἀπὸ τῆς ψυχῆς οὕτω με φιλεῖς· καὶ τῷ Διὶ ἀγανακτεῖν, οὐ διότι ὗει, ἀλλὰ διότι ὕστερον· καὶ εὑρὼν ἐν τῇ ὁδῷ βαλλάντιον εἰπεῖν· Ἀλλ' οὐ θησαυρὸν εὕρηκα οὐδέποτε· καὶ πριάμενος ἀνδράποδον ἄξιον καὶ πολλὰ δεηθεὶς τοῦ πωλοῦντος Θαυμάζω, εἰπεῖν, ὅ τι ὑγιὲς οὕτω ἄξιον ἐώνημαι· καὶ πρὸς τὸν εὐαγγελιζόμενον ὅτι Υἱός σοι γέγονεν, εἰπεῖν ὅτι Ἂν προσθῇς· Καὶ τῆς οὐσίας τὸ ἥμισυ ἄπεστιν, ἀληθῆ ἐρεῖς· καὶ δίκην νικήσας καὶ λαβὼν πάσας τὰς ψήφους ἐγκαλεῖν τῷ γράψαντι τὸν λόγον, ὡς πολλὰ παραλελοιπότι τῶν δικαίων· καὶ ἐράνου εἰσενεχθέντος παρὰ τῶν φίλων καὶ φήσαντός τινος· Ἱλαρὸς ἴσθι, Καὶ πῶς; εἰπεῖν, ὅτε δεῖ τἀργύριον ἀποδοῦναι ἑκάστῳ καὶ χωρὶς τούτων χάριν ὀφείλειν ὡς εὐεργετημένον;

XVIII. ΑΠΙΣΤΙΑΣ

Ἔστιν ἀμέλει ἡ ἀπιστία ὑπόληψίς τις ἀδικίας κατὰ πάντων, ὁ δὲ ἄπιστος τοιοῦτός τις, οἷος ἀποστείλας τὸν παῖδα ὀψωνήσοντα ἕτερον παῖδα πέμπειν τὸν πευσόμενον, πόσου ἐπρίατο· καὶ φέρων αὐτὸς τὸ ἀργύριον κατὰ στάδιον καθίζων ἀριθμεῖν πόσον ἐστί· καὶ τὴν γυναῖκα τὴν αὑτοῦ ἐρωτᾶν κατακείμενος, εἰ κέκλεικε τὴν κιβωτόν,

Wardrobe Scene. (See note on XVIII. 6.)

καὶ εἰ σεσήμανται τὸ κυλικούχιον, καὶ εἰ ὁ μοχλὸς εἰς τὴν θύραν τὴν αὐλείαν ἐμβέβληται, καὶ ἂν ἐκείνη φῇ, μηδὲν ἧττον αὐτὸς ἀναστὰς γυμνὸς ἐκ τῶν στρωμάτων καὶ ἀνυπόδητος τὸν λύχνον ἅψας ταῦτα πάντα περιδραμὼν ἐπισκέψασθαι καὶ οὕτω μόλις ὕπνου τυγχάνειν· καὶ τοὺς ὀφείλοντας αὐτῷ ἀργύριον μετὰ μαρτύρων ἀπαιτεῖν τοὺς τόκους, ὅπως μὴ δύναιντο ἔξαρνοι γενέσθαι· καὶ τὸ ἱμάτιον δὲ ἐκδοῦναι δεινὸς οὐχ ὃς βέλτιστα ἐργάσεται,

ἀλλ' ὅταν ᾖ ἄξιος ἐγγυητὴς τοῦ γναφέως· καὶ ὅταν ἥκῃ τις αἰτησόμενος ἐκπώματα, μάλιστα μὲν μὴ δοῦναι, ἂν δ' ἄρα τις οἰκεῖος ᾖ καὶ ἀναγκαῖος, μόνον οὐ πυρώσας καὶ στήσας καὶ σχεδὸν ἐγγυητὴν λαβὼν χρῆσαι· καὶ τὸν παῖδα δὲ ἀκολουθοῦντα κελεύειν αὐτοῦ ὄπισθεν μὴ βαδίζειν ἀλλ' ἔμπροσθεν, ἵνα φυλάττῃ αὐτόν, μὴ ἐν τῇ ὁδῷ ἀποδράσῃ· καὶ τοῖς εἰληφόσι τι παρ' αὐτοῦ καὶ λέγουσι· Πόσου, κατάθου, οὐ γὰρ σχολάζω πω πέμπειν, Μηδὲν πραγματεύου· ἐγὼ γάρ, ἂν σὺ σχολάσῃς, συνακολουθήσω.

XIX. ΔΥΣΧΕΡΕΙΑΣ

Ἔστιν ἡ δυσχέρεια ἀθεραπευσία σώματος λύπης παρασκευαστική, ὁ δὲ δυσχερὴς τοιοῦτός τις, οἷος λέπραν ἔχων καὶ ἀλφὸν καὶ τοὺς ὄνυχας μέλανας περιπατεῖν καὶ φῆσαι ταῦτα εἶναι αὐτῷ συγγενικὰ ἀρρωστήματα· ἔχειν γὰρ αὐτὸν καὶ τὸν πατέρα καὶ τὸν πάππον, καὶ οὐκ εἶναι ῥᾴδιον αὐτῶν εἰς τὸ γένος ὑποβάλλεσθαι· ἀμέλει δὲ δεινὸς καὶ ἕλκη ἔχειν ἐν τοῖς ἀντικνημίοις καὶ προσπταίσματα ἐν τοῖς δακτύλοις καὶ μὴ θεραπεῦσαι ἀλλ' ἐᾶσαι θηριωθῆναι· καὶ τὰς μασχάλας δὲ θηριώδεις καὶ δασείας ἔχειν ἄχρι ἐπὶ πολὺ τῶν πλευρῶν καὶ τοὺς ὀδόντας μέλανας καὶ ἐσθιομένους· καὶ τὰ τοιαῦτα· ἐσθίων ἀπομύττεσθαι· θύων δ' αἱμάξασθαι· προσλαλῶν ἀπορρίπτειν ἀπὸ τοῦ στόματος· ἅμα πιὼν προσερυγγάνειν· ἀναπόνιπτος ἐν τοῖς στρώμασι μετὰ τῆς γυναικὸς αὐτοῦ κοιμᾶσθαι· ἐλαίῳ σαπρῷ ἐν βαλανείῳ χρώμενος σφύζεσθαι· καὶ χιτωνίσκον παχὺν καὶ ἱμάτιον σφόδρα λεπτὸν καὶ κηλίδων μεστὸν ἀναβαλλόμενος εἰς ἀγορὰν ἐξελθεῖν.

XX. ΑΗΔΙΑΣ

Ἔστιν ἡ ἀηδία, ὡς ὅρῳ λαβεῖν, ἔντευξις λύπης ποιητικὴ ἄνευ βλάβης, ὁ δὲ ἀηδὴς τοιοῦτός τις, οἷος ἐγείρειν ἄρτι καθεύδοντα εἰσελθών, ἵνα αὐτῷ λαλῇ· καὶ ἀνάγεσθαι δὴ μέλλοντας κωλύειν· καὶ προσελθόντων δεῖσθαι ἐπισχεῖν, ἕως ἂν περιπατήσῃ· καὶ τὸ παιδίον τῆς τίτθης ἀφελόμενος, μασώμενος σιτίζειν αὐτὸς καὶ ὑποκορίζεσθαι ποππύζων καὶ πανούργιον τοῦ πάππου καλῶν· καὶ ἐσθίων δὲ ἅμα διηγεῖσθαι, ὡς ἐλλέβορον πιὼν ἄνω καὶ κάτω καθαρθείη· καὶ ἐρωτῆσαι δὲ δεινὸς ἐναντίον τῶν οἰκείων· Εἶπον, μάμμη, ὅτ' ὤδινες καὶ ἔτικτές με, τίς ἡμέρα; καὶ ὑπὲρ αὐτῆς δὲ λέγειν ὡς ἡδύ ἐστι καὶ ἀμφότερα δὲ οὐκ ἔχοντα οὐ ῥᾴδιον ἄνθρωπον λαβεῖν· καὶ ὅτι ψυχρὸν ὕδωρ ἐστὶ παρ' αὐτῷ λακκαῖον· καὶ ὡς κῆπος λάχανα πολλὰ ἔχων καὶ ἀπαλά· καὶ μάγειρος εὖ τὸ ὄψον σκευάζων· καὶ ὅτι ἡ οἰκία αὐτοῦ πανδοκεῖόν ἐστι· μεστὴ γάρ ἐστι· καὶ τοὺς φίλους αὐτοῦ εἶναι τὸν τετρημένον πίθον· εὖ ποιῶν γὰρ αὐτοὺς οὐ δύνασθαι ἐμπλῆσαι· καὶ ξενίζων δὲ δεῖξαι τὸν παράσιτον αὐτοῦ ποῖός τίς ἐστι τῷ συνδειπνοῦντι· καὶ παρακαλῶν δὲ ἐπὶ τοῦ ποτηρίου εἰπεῖν, ὅτι τὸ τέρψον τοὺς παρόντας παρεσκεύασται, καὶ ὅτι αὐτήν, ἐὰν κελεύσωσιν, ὁ παῖς μέτεισιν ἤδη, ὅπως πάντες ὑπ' αὐτῆς αὐλώμεθα καὶ εὐφραινώμεθα.

XXI. ΜΙΚΡΟΦΙΛΟΤΙΜΙΑΣ

Ἡ δὲ μικροφιλοτιμία δόξει εἶναι ὄρεξις τιμῆς ἀνελεύθερος, ὁ δὲ μικροφιλότιμος τοιοῦτός τις, οἷος σπουδάσαι ἐπὶ δεῖπνον κληθεὶς παρ' αὐτὸν τὸν καλέσαντα

Bird in a Cage. (See note on XXI. 26.)

κατακείμενος δειπνῆσαι· καὶ τὸν υἱὸν ἀποκεῖραι ἀγαγεῖν εἰς 5 *Δελφούς· καὶ ἐπιμεληθῆναι δέ, ὅπως αὐτῷ ὁ ἀκόλουθος Αἰθίοψ ἔσται· καὶ ἀποδιδοὺς μνᾶν ἀργυρίου καινὸν ποιῆσαι ἀποδοῦναι· καὶ πλειστάκις δὲ ἀποκείρασθαι καὶ τοὺς ὀδόντας λευκοὺς ἔχειν καὶ τὰ ἱμάτια δὲ χρηστὰ*

Citizens and Ephebi (showing walking-sticks). (See note on XXI 19.)

μεταβάλλεσθαι καὶ χρίσματι ἀλείφεσθαι· καὶ τῆς μὲν ἀγορᾶς πρὸς τὰς τραπέζας προσφοιτᾶν, τῶν δὲ γυμνασίων ἐν τούτοις διατρίβειν, οὗ ἂν ἔφηβοι γυμνάζωνται, τοῦ δὲ θεάτρου καθῆσθαι, ὅταν ᾖ θέα, πλησίον τῶν στρατηγῶν· καὶ ἀγοράζειν αὐτῷ μὲν μηδέν, ξένοις δὲ εἰς Βυζάντιον

Young Athenian walking with Melitaean Dog. (See note on XXI. 37.)

ἐπιστάλματα, καὶ Λακωνικὰς κύνας εἰς Κύζικον πέμπειν καὶ μέλι Ὑμήττιον εἰς Ῥόδον, καὶ ταῦτα ποιῶν τοῖς ἐν τῇ πόλει διηγεῖσθαι· ἀμέλει δὲ καὶ πίθηκον θρέψαι δεινὸς καὶ τίτυρον κτήσασθαι καὶ Σικελικὰς περιστερὰς καὶ δορκαδείους ἀστραγάλους καὶ Θουριακὰς τῶν στρογγύλων ληκύθους καὶ βακτηρίας τῶν σκολιῶν ἐκ Λακεδαίμονος καὶ αὐλαίαν ἔχουσαν Πέρσας ἐνυφασμένους καὶ αὐλίδιον παλαιστριαῖον κόνιν ἔχον καὶ σφαιρισ-

τήριον· καὶ τοῦτο περιϊὼν χρηννύναι τοῖς φιλοσόφοις, τοῖς σοφισταῖς, τοῖς ὁπλομάχοις, τοῖς ἁρμονικοῖς ἐπιδείκνυσθαι· καὶ αὐτὸς ἐν ταῖς ἐπιδείξεσιν ὕστερον ἔπεισιν ἐπὶ τῷ εἰπεῖν τὸν ἕτερον τῶν θεωμένων πρὸς τὸν ἕτερον, ὅτι Τούτου ἐστὶν ἡ παλαίστρα. καὶ κολοιῷ δὲ ἔνδον τρεφομένῳ δεινὸς κλιμάκιον πρίασθαι καὶ ἀσπίδιον χαλκοῦν ποιῆσαι, ὃ ἔχων ἐπὶ τοῦ κλιμακίου ὁ κολοιὸς πηδήσεται· καὶ βοῦν θύσας τὸ προμετωπίδιον ἀπαντικρὺ τῆς εἰσόδου προσπατταλῶσαι, στέμμασι μεγάλοις περιδήσας, ὅπως οἱ εἰσιόντες ἴδωσιν, ὅτι βοῦν ἔθυσε· καὶ πομπεύσας μετὰ τῶν ἱππέων τὰ μὲν ἄλλα πάντα δοῦναι τῷ παιδὶ ἀπενεγκεῖν οἴκαδε, ἀναβαλλόμενος δὲ θοἰμάτιον ἐν τοῖς μύωψι κατὰ τὴν ἀγορὰν περιπατεῖν· καὶ κυναρίου δὲ Μελιταίου τελευτήσαντος αὐτῷ μνῆμα ποιῆσαι καὶ στηλίδιον ποιήσας ἐπιγράψαι· Κλάδος Μελιταῖος· καὶ ἀναθεὶς δάκτυλον χαλκοῦν ἐν τῷ Ἀσκληπιείῳ τοῦτον ἐκτρίβειν στεφανοῦν ἀλείφειν ὁσημέραι· ἀμέλει δὲ καὶ συνδιοικήσασθαι παρὰ τῶν πρυτάνεων, ὅπως ἀπαγγείλῃ τῷ δήμῳ τὰ ἱερά, καὶ παρεσκευασμένος λαμπρὸν ἱμάτιον καὶ ἐστεφανωμένος παρελθὼν εἰπεῖν· Ὦ ἄνδρες Ἀθηναῖοι, ἐθύομεν οἱ πρυτάνεις τὰ ἱερὰ τῇ Μητρὶ τῶν θεῶν, τὰ ἱερὰ ἄξια καὶ τὰ ἱερὰ καλά, καὶ ὑμεῖς δέχεσθε τὰ ἀγαθά· καὶ ταῦτα ἀπαγγείλας ἀπιὼν διηγήσασθαι οἴκαδε τῇ αὐτοῦ γυναικί, ὡς καθ' ὑπερβολὴν εὐημερῶν.

XXII. ΑΝΕΛΕΥΘΕΡΙΑΣ

Ἡ δὲ ἀνελευθερία ἐστὶ περιουσία τις φιλοχρηματίας ἀπὸ ἀφιλοτιμίας δαπάνην ἐλλείπουσα, ὁ δὲ ἀνελεύθερος τοιοῦτός τις, οἷος νικήσας τραγῳδοῖς ταινίαν ξυλίνην

Dedication of a Tripod. (See note on XXII. 3.)

ἀναθεῖναι τῷ Διονύσῳ, ἐπιγράψας μὲν αὐτοῦ τὸ ὄνομα· καὶ ἐπιδόσεων γινομένων ἐκ τοῦ δήμου, ἀναστὰς σιωπᾶν ἢ ἐκ τοῦ μέσου ἀπελθεῖν· καὶ ἐκδιδοὺς αὐτοῦ θυγατέρα τοῦ μὲν ἱερείου πλὴν τῶν ἱερέων τὰ κρέα ἀποδόσθαι, τοὺς δὲ διακονοῦντας ἐν τοῖς γάμοις οἰκοσίτους μισθώσασθαι· καὶ τριηραρχῶν τὰ τοῦ κυβερνήτου στρώματα αὐτῷ ἐπὶ τοῦ καταστρώματος ὑποστορέννυσθαι, τὰ δὲ αὐτοῦ ἀποτιθέναι· καὶ τὰ παιδία δὲ δεινὸς μὴ πέμψαι εἰς διδα-

σκάλου, ὅταν ᾖ Μουσεῖα, ἀλλὰ φῆσαι κακῶς ἔχειν, ἵνα μὴ συμβάλωνται· καὶ ἐξ ἀγορᾶς δὲ ὀψωνήσας τὰ κρέα αὐτὸς φέρειν, τὰ λάχανα ἐν τῷ προκολπίῳ· καὶ ἔνδον μένειν, ὅταν ἐκδῷ θοιμάτιον ἐκπλῦναι· καὶ φίλου ἔρανον συλλέγοντος καὶ διειλεγμένου αὐτῷ προσιόντα προϊδόμενος ἀποκάμψας ἐκ τῆς ὁδοῦ τὴν κύκλῳ οἴκαδε πορευθῆναι· καὶ τῇ γυναικὶ δὲ τῇ ἑαυτοῦ προῖκα εἰσενεγκαμένῃ μὴ πρίασθαι θεράπαιναν, ἀλλὰ μισθοῦσθαι εἰς τὰς ἐξόδους ἐκ τῆς γυναικείας παιδίον τὸ συνακολουθῆσον· καὶ τὰ ὑποδήματα παλιμπήξει κεκαττυμένα φορεῖν καὶ λέγειν, ὅτι κέρατος οὐδὲν διαφέρει· καὶ ἀναστὰς τὴν οἰκίαν καλλῦναι καὶ τὰς κλίνας ἐκκορίσαι· καὶ καθεζόμενος παραστρέψαι τὸν τρίβωνα, ὃν αὐτὸς φορεῖ.

XXIII. ΑΛΑΖΟΝΕΙΑΣ

Ἀμέλει δὲ ἡ ἀλαζονεία δόξει εἶναι προσποίησίς τις ἀγαθῶν οὐκ ὄντων, ὁ δὲ ἀλαζὼν τοιοῦτός τις, οἷος ἐν τῷ διαζεύγματι ἑστηκὼς διηγεῖσθαι ξένοις, ὡς πολλὰ χρήματα αὐτῷ ἐστιν ἐν τῇ θαλάττῃ· καὶ περὶ τῆς ἐργασίας τῆς δανειστικῆς διεξιέναι, ἡλίκη, καὶ αὐτὸς ὅσα εἴληφε καὶ ἀπολώλεκε· καὶ ἅμα ταῦτα πλεθρίζων πέμπειν τὸ παιδάριον εἰς τὴν τράπεζαν, δραχμῆς αὐτῷ κειμένης· καὶ συνοδοιπόρου δὲ ἀπολαῦσαι ἐν τῇ ὁδῷ δεινὸς λέγων, ὡς μετ' Ἀλεξάνδρου ἐστρατεύσατο, καὶ ὅπως αὐτῷ εἶχε, καὶ ὅσα λιθοκόλλητα ποτήρια ἐκόμισε· καὶ περὶ τῶν τεχνιτῶν τῶν ἐν τῇ Ἀσίᾳ, ὅτι βελτίους εἰσὶ τῶν ἐν τῇ Εὐρώπῃ, ἀμφισβητῆσαι· καὶ ταῦτα φῆσαι, οὐδαμοῦ ἐκ τῆς πόλεως ἀποδεδημηκώς· καὶ γράμματα δὲ εἰπεῖν ὡς πάρεστι παρὰ Ἀντιπάτρου

τριττὰ δὴ λέγοντα παραγίνεσθαι αὐτὸν εἰς Μακεδονίαν· καὶ διδομένης αὐτῷ ἐξαγωγῆς ξύλων ἀτελοῦς ὅτι ἀπείρηται, ὅπως μηδ' ὑφ' ἑνὸς συκοφαντηθῇ, καὶ ὅτι περαιτέρω φιλοσοφεῖν προσῆκε Μακεδόσι· καὶ ἐν τῇ σιτοδείᾳ δὲ ὡς πλείους ἢ πέντε τάλαντα αὐτῷ γένοιτο τὰ ἀναλώματα διδόντι τοῖς ἀπόροις τῶν πολιτῶν, ἀνανεύειν γὰρ οὐ δύνασθαι· καὶ ἀγνώτων δὲ παρακαθημένων κελεῦσαι θεῖναι τὰς ψήφους ἕνα αὐτῶν καὶ ποσῶν κατὰ χιλίας καὶ κατὰ μυᾶν καὶ προστιθεὶς πιθανῶς ἑκάστοις τούτων ὀνόματα ποιῆσαι κδ' τάλαντα· καὶ τοῦτο φήσας εἰσενηνέχθαι εἰς ἐράνους αὐτῷ· καὶ τὰς τριηραρχίας εἰπεῖν ὅτι οὐ τίθησιν οὐδὲ τὰς λῃτουργίας, ὅσας λελῃτούργηκε· καὶ προσελθὼν δ' εἰς τοὺς ἵππους τοὺς ἀγαθοὺς τοῖς πωλοῦσι προσποιήσασθαι ὠνητιᾶν· καὶ ἐπὶ τὰς κλίνας ἐλθὼν ἱματισμὸν ζητῆσαι εἰς δύο τάλαντα καὶ τῷ παιδὶ μάχεσθαι, ὅτι τὸ χρυσίον οὐκ ἔχων αὐτῷ ἀκολουθεῖ· καὶ ἐν μισθωτῇ οἰκίᾳ οἰκῶν φῆσαι, ταύτην εἶναι τὴν πατρῴαν, πρὸς τὸν μὴ εἰδότα, καὶ διότι μέλλει πωλεῖν αὐτὴν διὰ τὸ ἐλάττω εἶναι αὐτῷ πρὸς τὰς ξενοδοχίας.

XXIV. ΥΠΕΡΗΦΑΝΙΑΣ

Ἔστι δὲ ἡ ὑπερηφανία καταφρόνησίς τις πλὴν αὐτοῦ τῶν ἄλλων, ὁ δὲ ὑπερήφανος τοιόσδε τις, οἷος τῷ σπεύδοντι ἀπὸ δείπνου ἐντεύξεσθαι φάσκειν ἐν τῷ περιπατεῖν· καὶ εὖ ποιήσας μεμνῆσθαι φάσκειν· καὶ βιάζεσθαι ἐν ταῖς ὁδοῖς τὰς διαίτας κρίνειν καὶ ἐντυχὼν τοῖς ἐπιτρέψασι· καὶ χειροτονούμενος ἐξόμνυσθαι τὰς ἀρχάς, οὐ φάσκων σχολάζειν· καὶ προσελθεῖν πρότερος οὐδενὶ θελῆσαι· καὶ τοὺς πωλοῦντάς τι ἢ μεμισθωμένους δεινὸς κελεῦσαι ἥκειν πρὸς αὐτὸν ἅμ' ἡμέρᾳ· καὶ ἐν ταῖς ὁδοῖς πορευόμενος μὴ λαλεῖν τοῖς ἐντυγχάνουσι, κάτω κεκυφώς, ὅταν δὲ αὐτῷ δόξῃ, ἄνω πάλιν· καὶ ἑστιῶν τοὺς φίλους αὐτὸς μὴ συνδειπνεῖν, ἀλλὰ τῶν ὑφ' αὐτόν τινι συντάξαι αὐτῶν ἐπιμελεῖσθαι· καὶ προαποστέλλειν δέ, ἐπὰν πορεύηται, τὸν ἐροῦντα, ὅτι προσέρχεται· καὶ οὔτε ἐπ' ἀλειφόμενον αὐτὸν οὔτε λουόμενον οὔτε ἐσθίοντα ἐᾶσαι ἂν εἰσελθεῖν· ἀμέλει δὲ καὶ λογιζόμενος πρός τινα τῷ παιδὶ συντάξαι τὰς ψήφους διαθεῖναι καὶ κεφάλαιον ποιήσαντι γράψαι αὐτῷ εἰς λόγον· καὶ ἐπιστέλλων μὴ γράφειν, ὅτι Χαρίζοιο ἄν μοι, ἀλλ' ὅτι Βούλομαι γενέσθαι, καὶ Ἀπέσταλκα πρὸς σὲ ληψόμενος, καὶ Ὅπως ἄλλως μὴ ἔσται, καὶ Τὴν ταχίστην.

XXV. ΔΕΙΛΙΑΣ

Ἀμέλει δὲ ἡ δειλία δόξειεν ἂν εἶναι ὕπειξίς τις ψυχῆς ἔμφοβος, ὁ δὲ δειλὸς τοιοῦτός τις, οἷος πλέων τὰς ἄκρας φάσκειν ἡμιολίας εἶναι· καὶ κλύδωνος γενομένου ἐρωτᾶν, εἴ τις μὴ μεμύηται τῶν πλεόντων· καὶ τοῦ κυβερνήτου ἀνακύπτων μὲν πυνθάνεσθαι, εἰ μεσοπορεῖ καὶ τί αὐτῷ δοκεῖ τὰ τοῦ θεοῦ, καὶ πρὸς τὸν παρακαθήμενον λέγειν, ὅτι φοβεῖται ἀπὸ ἐνυπνίου τινός· καὶ ἐκδὺς διδόναι τῷ παιδὶ τὸν χιτωνίσκον· καὶ δεῖσθαι πρὸς τὴν γῆν προσάγειν αὐτόν· καὶ στρατευόμενος δὲ πεζοῦ ἐκβοηθοῦντός τινας προσκαλεῖν, κελεύων πρὸς αὐτὸν στάντας πρῶτον περιϊδεῖν, καὶ λέγειν, ὡς ἔργον διαγνῶναί ἐστι, πότεροί εἰσιν οἱ πολέμιοι· καὶ ἀκούων κραυγῆς καὶ ὁρῶν πίπτοντας εἶπας πρὸς τοὺς παρεστηκότας, ὅτι τὴν σπάθην λαβεῖν ὑπὸ τῆς σπουδῆς ἐπελάθετο, τρέχειν ἐπὶ τὴν σκηνήν, τὸν παῖδα ἐκπέμψας καὶ κελεύσας προσκοπεῖσθαι, ποῦ εἰσιν οἱ πολέμιοι, ἀποκρύψαι αὐτὴν ὑπὸ τὸ προσκεφάλαιον, εἶτα διατρίβειν πολὺν χρόνον ὡς ζητῶν· καὶ ἐν τῇ σκηνῇ ὁρῶν τραυματίαν τινὰ προσφερόμενον τῶν φίλων προσδραμὼν καὶ θαρρεῖν κελεύσας ὑπολαβὼν φέρειν· καὶ τοῦτον θεραπεύειν καὶ περισπογγίζειν καὶ παρακαθήμενος ἀπὸ τοῦ ἕλκους τὰς μυίας σοβεῖν καὶ πᾶν μᾶλλον ἢ μάχεσθαι τοῖς πολεμίοις· καὶ τοῦ σαλπιστοῦ δὲ τὸ πολεμικὸν σημήναντος καθήμενος ἐν τῇ σκηνῇ εἰπεῖν· Ἄπαγ' ἐς κόρακας· οὐκ ἐάσει τὸν ἄνθρωπον ὕπνον λαβεῖν πυκνὰ σημαίνων· καὶ αἵματος δὲ ἀνάπλεως ἀπὸ τοῦ ἀλλοτρίου τραύματος ἐντυγχάνειν τοῖς ἐκ τῆς μάχης ἐπανιοῦσι καὶ διηγεῖσθαι ὡς κινδυνεύσας· Ἕνα σέσωκα τῶν φίλων·

καὶ εἰσάγειν πρὸς τὸν κατακείμενον σκεψομένους τοὺς δημότας, τοὺς φυλέτας καὶ τούτων ἅμ' ἑκάστῳ διηγεῖσθαι, ὡς αὐτὸς αὐτὸν ταῖς ἑαυτοῦ χερσὶν ἐπὶ σκηνὴν ἐκόμισεν.

XXVI. ΟΛΙΓΑΡΧΙΑΣ

Δόξειεν δ' ἂν εἶναι ἡ ὀλιγαρχία φιλαρχία τις ἰσχυρῶς κέρδους γλιχομένη, ὁ δὲ ὀλίγαρχος τοιοῦτος, οἷος τοῦ δήμου βουλευομένου, τίνας τῷ ἄρχοντι προσαιρήσονται τῆς πομπῆς τοὺς συνεπιμελησομένους, παρελθὼν ἀποφήνασθαι, ὡς δεῖ αὐτοκράτορας τούτους εἶναι, κἂν ἄλλοι προβάλλωνται δέκα, λέγειν· Ἱκανὸς εἷς ἐστι, τοῦτον δὲ ὅτι δεῖ ἄνδρα εἶναι· καὶ τῶν Ὁμήρου ἐπῶν τοῦτο ἓν μόνον κατέχειν, ὅτι

Οὐκ ἀγαθὸν πολυκοιρανίη, εἷς κοίρανος ἔστω,

τῶν δὲ ἄλλων μηδὲν ἐπίστασθαι· ἀμέλει δὲ δεινὸς τοῖς τοιούτοις τῶν λόγων χρήσασθαι, ὅτι Δεῖ αὐτοὺς ἡμᾶς συνελθόντας περὶ τούτων βουλεύσασθαι καὶ ἐκ τοῦ ὄχλου καὶ τῆς ἀγορᾶς ἀπαλλαγῆναι καὶ παύσασθαι ἀρχαῖς πλησιάζοντας καὶ ὑπὸ τούτων αὐτοὺς ὑβριζομένους ἢ τιμωμένους, καὶ ὅτι Ἡ τούτους δεῖ ἢ ἡμᾶς οἰκεῖν τὴν πόλιν· καὶ τὸ μέσον δὲ τῆς ἡμέρας ἐξιὼν καὶ τὸ ἱμάτιον ἀναβεβλημένος καὶ μέσην κουρὰν κεκαρμένος καὶ ἀκριβῶς ἀπωνυχισμένος σοβεῖν τοὺς τοιούτους λόγους λέγων τὴν τοῦ Ὠιδείου· Διὰ τοὺς συκοφάντας οὐκ οἰκητόν ἐστιν ἐν τῇ πόλει, καὶ ὡς Ἐν τοῖς δικαστηρίοις δεινὰ πάσχομεν ὑπὸ τῶν δικαζομένων, καὶ ὡς Θαυμάζω τῶν πρὸς τὰ κοινὰ προσιόντων, τί βούλονται, καὶ ὡς ἀχάριστόν ἐστι τὸ πλῆθος καὶ ἀεὶ τοῦ νέμοντος καὶ διδόντος, καὶ ὡς αἰσχύνεται ἐν τῇ ἐκκλησίᾳ, ὅταν

παρακάθηταί τις αὐτῷ λεπτὸς καὶ αὐχμῶν· καὶ εἰπεῖν· Πότε παυσόμεθα ὑπὸ τῶν λῃτουργιῶν καὶ τῶν τριηραρχιῶν ἀπολλύμενοι; καὶ ὡς μισητὸν τὸ τῶν δημαγωγῶν γένος, τὸν Θησέα πρῶτον φήσας τῶν κακῶν τῇ πόλει γεγονέναι αἴτιον, τοῦτον γὰρ ἐκ δώδεκα πόλεων εἰς μίαν καταγαγόντα λῦσαι τὰς βασιλείας· καὶ δίκαια αὐτὸν παθεῖν, πρῶτον γὰρ αὐτὸν ἀπολέσθαι ὑπ' αὐτῶν· καὶ τοιαῦτα ἕτερα πρὸς τοὺς ξένους καὶ τῶν πολιτῶν τοὺς ὁμοτρόπους καὶ ταὐτὰ προαιρουμένους.

XXVII. ΟΨΙΜΑΘΙΑΣ

Ἡ δὲ ὀψιμαθία φιλοπονία δόξειεν ἂν εἶναι ὑπὲρ τὴν ἡλικίαν, ὁ δὲ ὀψιμαθὴς τοιοῦτός τις, οἷος ῥήσεις μανθάνειν ἑξήκοντα ἔτη γεγονὼς καὶ ταύτας λέγων παρὰ πότον ἐπιλανθάνεσθαι· καὶ παρὰ τοῦ υἱοῦ μανθάνειν τὸ ἐπὶ δόρυ καὶ ἐπὶ ἀσπίδα καὶ ἐπ' οὐράν· καὶ εἰς ἡρῷα συμβάλλεσθαι τοῖς μειρακίοις λαμπάδα τρέχειν· ἀμέλει δὲ κἄν που κληθῇ εἰς Ἡράκλειον, ῥίψας τὸ ἱμάτιον τὸν βοῦν αἴρεσθαι, ἵνα τραχηλίσῃ· καὶ προσανατρίβεσθαι εἰσιὼν εἰς τὰς παλαίστρας· καὶ ἐν τοῖς θαύμασι τρία ἢ τέτταρα πληρώματα ὑπομένειν τὰ ᾄσματα ἐκμανθάνων· καὶ τελούμενος τῷ Σαβαζίῳ σπεῦσαι, ὅπως καλλιστεύσῃ παρὰ τῷ ἱερεῖ· καὶ ἐρῶν ἑταίρας καὶ κριοὺς προσβάλλων ταῖς θύραις πληγὰς εἰληφὼς ὑπ' ἀντεραστοῦ δικάζεσθαι· καὶ εἰς ἀγρὸν ἐφ' ἵππου ἀλλοτρίου κατοχούμενος ἅμα μελετᾶν ἱππάζεσθαι καὶ πεσὼν τὴν κεφαλὴν κατεαγέναι· καὶ ἐν δεκαδισταῖς συνάγειν τοὺς μετ' αὐτοῦ συναύξοντας· καὶ μακρὸν ἀνδριάντα παίζειν πρὸς τὸν ἑαυτοῦ ἀκόλουθον· καὶ διατοξεύεσθαι καὶ διακοντίζεσθαι τῷ τῶν

A Sacrifice. (See note on XXVII. 8.)

παιδίων παιδαγωγῷ καὶ ἅμα μανθάνειν παρ' αὐτοῦ παραινεῖν, ὡς ἂν καὶ ἐκείνου μὴ ἐπισταμένου· καὶ παλαίων δ' ἐν τῷ βαλανείῳ πυκνὰ ἕδραν στρέφειν, ὅπως πεπαιδεῦσθαι δοκῇ· καὶ ὅταν ὦσιν ἐγγὺς γυναῖκες, μελετᾶν ὀρχεῖσθαι αὐτὸς αὑτῷ τερετίζων.

XXVIII. ΚΑΚΟΛΟΓΙΑΣ

Ἔστι δὲ ἡ κακολογία ἀγωγὴ τῆς ψυχῆς εἰς τὸ χεῖρον ἐν λόγοις, ὁ δὲ κακολόγος τοιόσδε τις, οἷος ἐρωτηθείς· Ὁ δεῖνα τίς ἐστιν; οἰκονομεῖν καθάπερ οἱ γενεαλογοῦντες· Πρῶτον ἀπὸ τοῦ γένους αὐτοῦ ἄρξομαι. τούτου ὁ μὲν πατὴρ ἐξ ἀρχῆς Σωσίας ἐκαλεῖτο, ἐγένετο δὲ ἐν τοῖς στρατιώταις Σωσίστρατος, ἐπειδὴ δὲ εἰς τοὺς δημότας ἐνεγράφη, Σωσίδημος. ἡ μέντοι μήτηρ εὐγενὴς Θρᾳττά ἐστι· καλεῖται γοῦν ἡ ψυχὴ Κρινοκόρακα· τὰς δὲ τοιαύτας φασὶν ἐν τῇ πατρίδι εὐγενεῖς εἶναι. αὐτὸς δὲ οὗτος ὡς ἐκ τοιούτων γεγονὼς κακὸς καὶ μαστιγίας. καὶ ἀκάκων δὲ πρός τινα εἰπεῖν· Ἐγὼ δήπου τὰ τοιαῦτα οἶδα, ὑπὲρ ὧν σὺ πλανᾷ πρὸς ἐμέ· κἀπὶ τούτοις διεξιών· Αὗται αἱ γυναῖκες ἐκ τῆς ὁδοῦ τοὺς παριόντας συναρπάζουσι, καὶ Τὸ ὅλον ἀνδρόλαλοί τινες, καὶ Αὐταὶ τὴν θύραν τὴν αὔλειον ὑπακούουσι. ἀμέλει δὲ καὶ κακῶς λεγόντων ἑτέρων συνεπιλαμβάνεσθαι εἴπας· Ἐγὼ δὲ τοῦτον τὸν ἄνθρωπον πλέον πάντων μεμίσηκα· καὶ γὰρ εἰδεχθής τις ἀπὸ τοῦ προσώπου ἐστίν· ἡ δὲ πονηρία, οὐδὲν ὅμοιον· σημεῖον δέ· τῇ γὰρ αὐτοῦ γυναικὶ τάλαντα εἰσενεγκαμένῃ προῖκα, ἐξ οὗ παιδίον αὐτῷ γεννᾷ, τρεῖς χαλκοῦς εἰς ὄψον δίδωσι καὶ τῷ ψυχρῷ λούεσθαι ἀναγκάζει τῇ τοῦ

Ποσειδῶνος ἡμέρᾳ. καὶ συγκαθήμενος δεινὸς περὶ τοῦ ἀναστάντος εἰπεῖν καὶ ἀρχήν γε εἰληφὼς μὴ ἀποσχέσθαι μηδὲ τοὺς οἰκείους αὐτοῦ λοιδορῆσαι· καὶ πλεῖστα περὶ

Woman peeping out at a front door. (See note on XXVIII. 15.)

τῶν φίλων καὶ οἰκείων κακὰ εἰπεῖν καὶ περὶ τῶν τετελευτηκότων, κακῶς λέγειν ἀποκαλῶν παρρησίαν καὶ δημοκρατίαν καὶ ἐλευθερίαν καὶ τῶν ἐν τῷ βίῳ ἥδιστα τοῦτο ποιῶν.

XXIX. ΦΙΛΟΠΟΝΗΡΙΑΣ

Ἔστι δὲ ἡ φιλοπονηρία ἐπιθυμία κακίας, ὁ δὲ φιλοπόνηρός ἐστι τοιόσδε τις, οἷος ἐντυγχάνειν τοῖς ἠττημένοις δημοσίους ἀγῶνας καὶ ὠφληκόσι καὶ ὑπολαμβάνειν, ἐὰν τούτοις χρῆται, ἐμπειρότερος γενήσεσθαι καὶ φοβερώτερος· καὶ ἐπὶ τοῖς χρηστοῖς εἰπεῖν, ὡς γίνεται κατὰ φύσιν οὐδεὶς χρηστός, καὶ ὁμοίους πάντας εἶναι, καὶ ἐπισκῆψαι δέ, ὡς χρηστός ἐστι· καὶ τὸν πονηρὸν δὲ εἰπεῖν ἐλεύθερον, ἐὰν βούληταί τις εἰς πεῖραν ἐλθεῖν, καὶ τὰ μὲν ἄλλα ὁμολογεῖν ἀληθῆ ὑπὲρ αὐτοῦ λέγεσθαι ὑπὸ τῶν ἀνθρώπων, ἕνια δὲ ἀγνοεῖν· φῆσαι γὰρ αὐτὸν εὐφυῆ καὶ φιλέταιρον καὶ ἐπιδέξιον· καὶ διατείνεσθαι δὲ ὑπὲρ αὐτοῦ, ὡς οὐκ ἐντετύχηκεν ἀνθρώπῳ ἱκανωτέρῳ· καὶ εὔνους δὲ εἶναι αὐτῷ ἐν ἐκκλησίᾳ λέγοντι ἢ ἐπὶ δικαστηρίῳ κρινομένῳ· καὶ πρὸς τοὺς καθημένους δὲ εἰπεῖν δεινός, ὡς οὐ δεῖ τὸν ἄνδρα, ἀλλὰ τὸ πρᾶγμα κρίνεσθαι· καὶ φῆσαι αὐτὸν κύνα εἶναι τοῦ δήμου, φυλάττειν γὰρ αὐτὸν τοὺς ἀδικοῦντας· καὶ εἰπεῖν, ὡς Οὐχ ἕξομεν τοὺς ὑπὲρ τῶν κοινῶν συναχθεσθησομένους, ἂν τοὺς τοιούτους προώμεθα· δεινὸς δὲ καὶ προστατῆσαι φαύλων καὶ συνεδρεῦσαι ἐν δικαστηρίοις ἐπὶ πονηροῖς πράγμασι καὶ κρίσιν κρίνων ἐκδέχεσθαι τὰ ὑπὸ τῶν ἀντιδίκων λεγόμενα ἐπὶ τὸ χεῖρον.

XXX. ΑΙΣΧΡΟΚΕΡΔΕΙΑΣ

Ἡ δὲ αἰσχροκέρδειά ἐστι περιουσία κέρδους αἰσχροῦ, ἔστι δὲ τοιοῦτος ὁ αἰσχροκερδής, οἷος ἐστιῶν ἄρτους ἱκανοὺς μὴ παραθεῖναι· καὶ δανείσασθαι παρὰ ξένου παρ' αὐτῷ καταλύοντος· καὶ διανέμων μερίδας φῆσαι δίκαιον εἶναι διμοίρῳ τῷ διανέμοντι δίδοσθαι καὶ εὐθὺς αὐτῷ νεῖμαι· καὶ οἰνοπωλῶν κεκραμένον τὸν οἶνον τῷ φίλῳ ἀποδόσθαι· καὶ ἐπὶ θέαν τηνικαῦτα πορεύεσθαι ἄγων τοὺς υἱούς, ἡνίκα προῖκα ἀφιᾶσιν ἐπιθέατρον· καὶ ἀποδημῶν δημοσίᾳ τὸ μὲν ἐκ τῆς πόλεως ἐφόδιον οἴκοι καταλιπεῖν, παρὰ δὲ τῶν συμπρεσβευόντων δανείσασθαι· καὶ τῷ ἀκολούθῳ μεῖζον φορτίον ἐπιθεῖναι ἢ δύναται φέρειν καὶ ἐλάχιστα ἐπιτήδεια τῶν ἄλλων παρέχειν· καὶ ξενίων δὲ μέρος τὸ αὐτοῦ ἀπαιτήσας ἀποδόσθαι· καὶ ἀλειφόμενος ἐν τῷ βαλανείῳ καὶ εἶπας· Σαπρόν γε τὸ ἔλαιον, παιδάριον, τῷ ἀλλοτρίῳ ἀλείφεσθαι· καὶ τῶν εὑρισκομένων χαλκῶν ὑπὸ τῶν οἰκετῶν ἐν ταῖς ὁδοῖς δεινὸς ἀπαιτῆσαι τὸ μέρος κοινὸν εἶναι φήσας τὸν Ἑρμῆν· καὶ ἱμάτιον ἐκδοῦναι πλῦναι καὶ χρησάμενος παρὰ γνωρίμου ἐφελκύσαι πλείους ἡμέρας, ἕως ἂν ἀπαιτηθῇ· καὶ τὰ τοιαῦτα· φειδομένῳ μέτρῳ πύνδακα ἐγκεκρουσμένῳ μετρεῖν αὐτὸς τοῖς ἔνδον, σφόδρα δὲ ἀποψῶν, τὰ ἐπιτήδεια· ὑποπρίασθαι φίλου δοκοῦντος πρὸς τρόπου πωλεῖσθαι· καὶ χρέη δὲ ἀποδιδοὺς τριάκοντα μνῶν ἔλαττον τέτταρσι δραχμαῖς ἀποδοῦναι· καὶ τῶν υἱῶν δὲ μὴ πορευομένων εἰς τὸ διδασκαλεῖον τὸν μῆνα ὅλον διὰ τὴν ἀρρωστίαν ἀφαιρεῖν τοῦ μισθοῦ κατὰ λόγον, καὶ τὸν Ἀνθεστηριῶνα μῆνα μὴ πέμπειν αὐτοὺς εἰς τὰ μαθήματα διὰ τὸ θέας εἶναι πολλάς, ἵνα μὴ τὸν

μισθὸν ἐκτίνῃ· καὶ παρὰ παιδὸς κομιζόμενος ἀποφορὰν τοῦ χαλκοῦ τὴν ἐπικαταλλαγὴν προσαπαιτεῖν· καὶ λογισμὸν δὲ λαμβάνων παρὰ τοῦ χειρίζοντος φράτορος αἰτεῖν τοῖς ἑαυτοῦ παισὶν ἐκ τοῦ κοινοῦ ὄψον, τὰ δὲ καταλειπόμενα ἀπὸ τῆς τραπέζης ῥαφανίδων ἡμίσεα ἀπογράφεσθαι, ἵνα οἱ διακονοῦντες παῖδες μὴ λάβωσι· συναποδημῶν δὲ μετὰ γνωρίμων χρήσασθαι τοῖς ἐκείνων παισί, τὸν δὲ ἑαυτοῦ ἔξω μισθῶσαι καὶ μὴ ἀναφέρειν εἰς τὸ κοινὸν τὸν μισθόν· ἀμέλει δὲ καὶ συναγόντων παρ' ἑαυτῷ ὑποθεῖναι τῶν παρ' ἑαυτοῦ διδομένων ξύλων καὶ φακῶν καὶ ὄξους καὶ ἁλῶν καὶ ἐλαίου τοῦ εἰς τὸν λύχνον· καὶ γαμοῦντός τινος τῶν φίλων καὶ ἐκδιδομένου θυγατέρα πρὸ χρόνου τινὸς ἀποδημῆσαι, ἵνα μὴ προπέμψῃ προσφοράν· καὶ παρὰ τῶν γνωρίμων τοιαῦτα κίχρασθαι, ἃ μήτ' ἂν ἀπαιτήσαι μήτ' ἂν ἀποδιδόντων ταχέως ἄν τις κομίσαιτο.

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NOTES

(The numbering is that of the *lines*.)

I. ΕΙΡΩΝΕΙΑΣ

THE meaning of the word translated 'Irony' is hard to fix. The definition of Theophrastus is probably derived from Aristotle, who calls it *προσποίησις ἐπὶ τὸ ἔλαττον* (*Eth. Nic.* 1108 A) contrasted with *ἀλαζονεία*, the mean between these being *ἀλήθεια*. Again, we find *ὁ ἐπὶ τὰ χείρω καθ' αὑτοῦ ψευδόμενος* (*Eth. Eudem.* 1233 B). But the character-sketch given by Theophrastus does not agree in all respects with the definitions of Aristotle, nor indeed with his own. The chief object of the *εἴρων* seems to be the mystification of those with whom he has dealings, and little prominence is attached to the element of self-depreciation.

The word is one whose meaning we should not expect to become crystallized, but to undergo alterations from one generation to another. The 'irony' of Tragedy is not the 'irony' of Socrates, and the *εἴρων* of Theophrastus is an individual to whom the term must be applied in a still more restricted sense. In the modern phrase, he is one who refuses to commit himself, and has the makings of a good representative of modern diplomacy.

1. **ὡς τύπῳ λαβεῖν**: for construction cf. *ὡς ἔπος εἰπεῖν*. Plato actually contrasts the phrase with *δι' ἀκριβείας λέγειν*.

4. **ἐπέθετο**. *ἐπιτίθεσθαι* is here used meaning 'to inveigh against.'

5. **ἡττωμένοις**, 'those who have lost their cases.' It is one of the characteristics of the *φιλοπόνηρος* (XXIX) to associate with such

people. For the perfect meaning of the participle here cf. *νικᾶν* = 'to be a victor,' and so 'to have conquered.'

7. **καὶ πρὸς τοὺς ἀδικουμένους.** The character of the *εἴρων* is shown by his conduct towards those to whom he might reasonably be expected to show (1) coldness, (2) politeness.

10. **καὶ μηδὲν κ.τ.λ.** : another trait of character—concealment of his own actions and intentions.

11. **καὶ προσποιήσασθαι ἄρτι παραγεγονέναι καὶ ὀψὲ γενέσθαι αὐτοῦ καὶ μαλακισθῆναι** : these are probably three typical bits of pretence, not necessarily perpetrated on the same occasion. He pretends that he has just arrived on the scene when he has really been present for some time, that he is late for some function (lit. 'is there late') when he is really in time for it, and that he has been ill when he has really been perfectly well. For *γενέσθαι ἐν τόπῳ* cf. Hdt. v. 33. If we keep the MSS. *αὐτόν* we must take it either (1) as an irregularity, due to confusion of construction for *αὐτός* (emphatic), 'he for his part,' or (2) as referring to some one else who may be supposed to have been previously mentioned. The regular prose word for 'too late' is *ὕστερον*. For *μαλακισθῆναι* cf. Lucian, *D. D.* 9 *μαλακῶς ἔχειν*. In Attic prose the word is generally used = 'to show weakness or cowardice.'

13. **ἐρανίζοντας.** The word *ἔρανος* is used originally of a banquet to which each guest contributed a share; then of a subscription raised by a man's friends (*ἔρανον εἰσφέρειν*) to help him out of difficulties; and lastly is applied to various sorts of clubs or mutual benefit societies. Political clubs were also called *ἑταιρεῖαι*. Cf. the *ἀνθάδης*, XV.

At this point there is evidently some hiatus in the text. The meaning required is given in Ribbeck's conjecture *δοὺς πολὺ φῆσαι ὡς οὐ πλουτεῖ· καὶ πωλῶν φῆσαι κ.τ.λ.*

14. **μὴ προσποιεῖσθαι**: sc. *ἀκηκοέναι*. He pretends that he has not heard. Cf. *οὐ φάναι* = to say 'no.'

16. **σκέψασθαι.** MSS. Casaubon alters to *σκέψεσθαι* ; cf. Menand. *fr.* 460 *οἱ τὰς ὀφρῦς αἴροντες ὡς ἀβέλτεροι Καὶ Σκέψομαι λέγοντες* ('saying I'll see about it').

18. **δεινός.** This use of the word in the sense of 'apt to,' 'liable to,' is an extension of the uses like *δεινὸς λέγειν*, 'clever at.'

τῷ τοιούτῳ τρόπῳ. A new characteristic—the use of what we should term 'society phrases' to express his disbelief or astonishment.

19. **Ἐκπλήττομαι.** The aorist *ἐξεπλάγην* would be more usual in prose.

Λέγεις αὐτὸν ἕτερον γεγονέναι. A difficult expression which makes no satisfactory sense. The MSS. have *λέγει ἑαυτόν*. The reading in the text is that of Foss, but there are many other conjectures. It would be in accordance with the character of the *εἴρων* to say 'you convey quite a different impression of the man.'

II. ΚΟΛΑΚΕΙΑΣ

The portrait of the *κόλαξ* is one of the most objectionable that Theophrastus depicts. The *ἄρεσκος* is pleasant with no degrading motive, whereas the *κόλαξ* practises his arts for the sake of gain; indeed, he makes his living by them. The word 'flatterer' is hardly strong enough; 'toady' is perhaps adequate. The type is a familiar one; for some good examples cf. Thackeray's *Book of Snobs*. We know that at this period, owing no doubt to Macedonian influence, a flatterer found his opportunities more than usually favourable, and Theophrastus' strictures are not beyond the mark; doubtless Menander in his Κόλαξ meted out the ridicule and contempt which the toady shared with the parasite. Aristotle regards *κολακεία* as the excess of *φιλία*, 'corruptio optimi pessima.' One of the Definitions attributed to Plato (*ἕξις ὁμιλητικὴ πρὸς ἡδονὴν ὑπερβάλλουσα τὸ μέτριον*) hardly distinguishes it from *ἀρέσκεια*. The other (*ὁμιλία ἡ πρὸς ἡδονὴν ἄνευ τοῦ βελτίστου*) agrees closely with that of Theophrastus. Athenaeus quotes from a treatise of Theophrastus, *περὶ κολακείας*.

4. **ἀποβλέπουσι πρὸς σέ**, 'turn their eyes towards you' in admiration.

5. **ἐν τῇ στοᾷ**: one of the colonnades adjoining the *ἀγορά*. They contained seats, and were the regular resort of the leisured class, almost corresponding to the modern club. The most famous of these *στοαί* was the Ποικίλη, so called from the frescoes which adorned its walls (e. g. the battle of Marathon by Polygnotus). It was here that Zeno discoursed to his followers, who thus got their name of Stoics, and this is the place which is probably referred to here. We hear of Socrates conversing in another *στοά*—the colonnade of Zeus Eleutherios (Plato, *Theag.* 121 A). The nave of St. Paul's was similarly used before the Great Fire of 1666.

8. **ἀρξαμένους . . . κατενεχθῆναι**, 'started with his name and ended by returning to it'; cf. *εἰ ἐπὶ τὸ αὐτὸ ἐμοὶ κατενεχθήσῃ* (VII. 9). *αὐτοῦ* is used because the construction has changed into Oratio Obliqua.

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INTERIOR OF A SHOEMAKER'S SHOP

(See note on II, 23)

9. ἱματίου: see note on X. 25.

ἀφελεῖν κροκύδα, 'to pick off shreds' (of wool or down) was proverbial as the action of one who would do anything by way of flattery. Ovid mentions it as one of the arts of a lover (*Amores*, iii. 2. 41). *κροκυλεγμός* is also a medical term—a symptom of great danger in fever-stricken patients. Cf. the plucking at the sheets by a dying man.

13. πολιῶν . . . μεστόν: so in Ar. *Equit.* 906 Cleon promises to pluck out the white hairs from the beard of Demos.

καίπερ . . . ἔχεις: for the unusual construction cf. Plato, *Sympos.* 219 C *καίπερ ἐκεῖνό γε ᾤμην τι εἶναι.* Conversely, *καίτοι* is rarely found with the participle (Lysias, xxxi. 34; Lucian, *D. D.* 19): the two words may have affected each other. Blaydes would read *καίτοι* in this passage (*Hermathena*, 1893).

17. σκώψαντι . . . ἐπιγελάσαι: cf. Juvenal iii. 100 'rides: maiore cachinno concutitur' ('if you laugh, he splits his sides'). In Ar. *Ach.* 138 snow and frost in Thrace are attributed to the frigidity of the plays of Theognis which were being acted at Athens.

22. πατρὸς νεόττια: cf. Ar. *Av.* 767 *τοῦ πατρὸς νεόττιον.*

23. συνωνούμενος ἐπὶ κρηπῖδας: strictly, 'going to the shoe-market with him and buying shoes' (cf. X. 3 *ἀπαιτεῖν ἐπὶ τὴν οἰκίαν*). But comparing Menander, *Paroem. Gr.* ii. 272 *Θρᾷξ εὐγενὴς εἶ πρὸς ἄλας ἠγορασμένος* and *εἰς ἡρῷα* XXVII. 5, we are almost justified in translating 'buying shoes with him in the shoe-market.' There is certainly no need to insert *ἐλθών* with Foss. Wachsmuth's *ἐπικρηπῖδας* ('goloshes') have the disadvantage of being otherwise unknown, and the same line of Menander disposes of his objection to the omission of the article in the MSS. reading. Herondas, vii, shows us a lady buying shoes at a shoemaker's shop. The drawing on p. 5, taken from a cast of the right foot of the Hermes of Praxiteles, probably represents a *κρηπίς*, and shows the method of lacing or rather strapping. The strap seems to have been wound several times round the leg, in some cases half-way up the calf. The shoes of the Lateran Sophocles (p. 15) are somewhat different. In the Plate we have a girl being measured for a pair of shoes. She stands on the table upon a piece of leather, so that the shoemaker may mark the outline of her soles. On the right the apprentice holds a piece of bent leather which is probably to make the upper part of the shoe. A white-haired man,

probably the father of the girl, stands by giving directions. On the walls hang awls, lasts, and pieces of leather.

26. **ἀναστρέψας**: intransitive, as often in Attic.

ἀμέλει: a colloquial adverb, used by Aristophanes and Plato, and common in Theophrastus, meaning 'of course' (somewhat ironically). Strictly speaking, it is an imperative from *ἀμελέω*, 'don't trouble yourself.' Our ironical use of 'if you please' is another instance of a phrase which has entirely lost its original meaning, e. g. 'he went out, if you please, without a coat in the depth of winter.'

ἐκ γυναικείας ἀγορᾶς. For the absence of the article cf. *ἐπὶ θέαν infra*, *ἐν θεάτρῳ* (XI. 4), and our phrases 'to church,' 'to market.' Marketing of this sort seems to have been regarded as a thing to be avoided by a gentleman, and in undertaking such a commission the *κόλαξ* acts as a mere parasite. The meaning of 'the women's market' is not clear: it probably is not the place where women did their marketing, but either (1) where women's millinery, &c., was sold, or (2) where the sellers were women. Even at the present time most men are unwilling to invade a milliner's shop.

29. **Ὡς μαλακῶς ἐσθίεις**, 'how delicate is your fare' (J.); cf. Theocritus vii. 69 *καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος*.

31. **μὴ ῥιγοῖ**, 'whether he is not cold.'

32. **εἴ τι περιστείλῃ αὐτόν**. Not an instance of *εἰ* conditional with the subjunctive, but as representing the direct form of question *ἦ τί σε περιστείλω* (deliberative subjunctive); cf. Aeschines iii. 202 *ἐπανερομένου Κτησιφῶντος εἰ καλέσῃ Δημοσθένην* ('when Ctesiphon asks whether he shall call Demosthenes').

35. **προσκεφάλαια**: to sit through a whole-day performance on the stone seats cut in the south side of the Acropolis would be very trying, and most people who desired comfort brought their own cushions. So the Sausage-seller in Ar. *Equit.* 783 discomfits Cleon by producing a cushion on which Demos may sit when at a meeting in the Pnyx. The Frontispiece shows a foreign slave, clothed with the *χιτών*, carrying a stool and a cushion upon his head, with a *ταινία* or scarf in his right hand.

37. **εἰκόνα**: probably a portrait-bust, not a picture.

III. ΑΔΟΛΕΣΧΙΑΣ

1. ἀδολεσχία. Aristotle, *Eth. Nic.* 1117 b, quoted by Casaubon, defines τοὺς ἀδολέσχας as τοὺς φιλομύθους καὶ διηγητικοὺς καὶ περὶ τῶν τυχόντων κατατρίβοντας τὰς ἡμέρας, 'those who are fond of stories and descriptions and spend the day in conversing upon trite subjects.' Theophrastus' definition of ἀδολεσχία tallies with this, only emphasizing the inconsiderateness of their talk (ἀπροβουλεύτων); μακρῶν λόγων refers of course to the length of the conversation, not of the words employed. μακρῶν may have the notion of tediousness as in μακρολογεῖν. The Garrulous Man lives on small-talk; he is a bore. Contrast the ἄλλος, VII.

4. τῆς νυκτός, 'last night'; contrast νυκτός, 'at night.'

6. ἐπὶ τῷ δείπνῳ: probably 'at dinner,' rather than 'for dinner.' Cf. Xen. *Cyr.* i. 3. 12 τοσαύτας αὐτοῖς εὐθυμίας παρεῖχεν ἐπὶ τῷ δείπνῳ.

προχωροῦντος τοῦ πράγματος: either (1) 'ubi incaluerit' (Casaubon) or (2) 're e sententia procedente' (Fischer). Cf. χωρεῖ τὸ κακόν, Ar. *Nub.* 907.

7. ὡς πολὺ πονηρότεροι κ.τ.λ.: we are reminded of Horace's 'laudator temporis acti se puero,' *A. P.* [illegible].

8. ἄξιοι, 'cheap.' Cf. XVII. 11.

9. οἱ πυροί: practically all the corn consumed in Attica came from abroad, especially from the Euxine district. The closing of the Bosporus meant famine at Athens. See Xen. *Hell.* v. 4. 61, and Dem. *de Cor.* §§ 87, 241, 303. The sale was regulated by the state, and the whole trade beset with short-sighted restrictions; e. g. it was illegal to lend money on a ship unless it sailed upon the express understanding that the return cargo should include corn and should be brought to Athens. Under these circumstances the rise and fall of prices, especially in war-time, would be sudden and frequent, and would naturally form as trite a subject of conversation as the weather does with us.

ἐπιδημοῦσι: ἐπιδημεῖν, to stay in a place on a visit; ἀποδημεῖν, to be away from home, go abroad. ἐπιδημεῖν is used exactly as here, Acts xvii. 21.

10. ἐκ Διονυσίων: for ἐκ meaning 'after,' compare Xen. ἐκ δὲ τούτου, and ἐξ οὗ γεννᾷ (XXVIII) in the sense of 'since.' The festivals of Dionysus were τὰ κατ' ἄγρους in December, τὰ Λήναια in January, τὰ Ἀνθεστήρια in February, and τὰ κατ' ἄστυ in March; the last was the greatest. The ancients did not consider navigation safe during the winter; their ships were small, and they did not care to go out of sight of land. Cf. Horace's Ode on Spring, i. 4 'trahuntque siccas machinae carinas.'

πλώιμον: so Bechert from the worse MSS., comparing Lob. ad Phryn. 615.

11. εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ πλεῖον: cf. Theophr. *C. P.* i. 19. 3 ἐὰν πλείω ποιῇ ὕδατα. The Greeks could say either ὕει, νίφει κ.τ.λ. without a subject (Lat. *pluit, ningit*), or ὁ Ζεὺς (or ὁ θεὸς) ὕει κ.τ.λ. In Ar. *Nub.* 367 Socrates says 'Zeus? don't talk nonsense. Zeus doesn't exist,' and Strepsiades answers 'What? ἀλλὰ τίς ὕει;' The Sanskrit cognate of Ζεύς means the sky, and Horace could say 'sub Iove frigido' for 'in the open air.' According to Bernhard Schmidt (Mahaffy, *Social Life*, p. 369) the Greeks still say βρέχει ὁ θεός, and rainwater is called θεοτικὸ νερό.

12. καὶ ὅτι ἀγρὸν κ.τ.λ., 'that he intends to do some farming next year.' Bechert compares Zenob. ii. 43 ἀεὶ γεωργὸς εἰς νέωτα πλούσιος. Note: πέρυσι(ν), 'last year,' τῆτες, 'this year,' νέωτα, 'next year.'

13. μυστηρίοις, 'at the Mysteries'; for the case compare Lat. *gladiatoribus*, 'at a gladiator-show'; see note on νικήσας τραγῳδοῖς (XXII).

The Lesser Mysteries of Demeter were held at Athens in February, the Greater at Eleusis in September. The latter lasted nine days: on the fifth evening the μυσταί (initiated) went in procession from Athens to Eleusis with torches, symbolical of Demeter's search for Persephone (see illustration described below).

μεγίστην δᾷδα ἔστησε: according to Studniczka large torches were erected before sanctuaries, especially those connected with Mysteries, and are represented both on coins and reliefs, often with serpents twining round them. In the Megarian coin of which we give an enlarged reproduction (p. 4) Demeter stands with

a torch in each hand kindling a large torch set in the ground before her. Damippus would set up a torch in some religious capacity.

14. **τοῦ Ὠιδείου**: probably the Odeum of Pericles (see note in XXVI). Plutarch, *Pericl.* 13, calls it *πολύστυλον*.

15. **Χθὲς ἥμεσα**: direct discourse in the midst of indirect questions.

τίς ἐστιν ἡμέρα: i. e. of the month. The month was divided into three parts of ten days each, and the days were reckoned: *νουμηνία, δευτέρα—δεκάτη ἱσταμένου, πρώτη—ἑνάτη μεσοῦντος, εἰκάς, δεκάτη—δευτέρα φθίνοντος, ἕνη καὶ νέα.*

σήμερον: after this word all the MSS. have the sentence *κἂν ὑπομένῃ—ἀφίστασθαι.* Most editors follow Schneider in putting it at the end. Ussing keeps it in its place, and marks *καὶ ὡς Βοηδρομιῶνος* as the beginning of the interpolation.

16. **Πυανοψιῶνος, Ποσιδεῶνος**: these are the forms given in inscriptions. The genitive is probably partitive.

17. **τἀπατούρια**: a festival kept for three days for the enrolment in the *φρατρίαι* or clans (sub-divisions of the ten *φυλαί* or tribes) of the children born within the year. Cf. Ar. *Ach.* 145 and *Av.* 922.

IV. ΑΓΡΟΙΚΙΑΣ

The Boor suffers from lack of culture and education, and this is his misfortune, not his fault. Like the modern 'country cousin,' he offends against the canons of good taste and propriety as laid down by the dwellers in Athens, but he is unconscious of his failings.

The character drawn by Theophrastus throws a curious light on the distinctions of society in Attica. In spite of the small extent of the state (no part of Attica was more than thirty miles from Athens), there remained a class of farmers who were practically ignorant of city life and rarely left their homes in the outlying districts. Cf. Dicaeopolis in Ar. *Acharn.*

As in other cases, Theophrastus seems to have narrowed the meaning of the word ἄγροικος, for the actions quoted show merely lack of good breeding, and not absence of ordinary intelligence.

2. κυκεῶνα: a mixture of wine, honey, barley-meal, and grated cheese, cf. Homer, *Od.* x. 234. It was a favourite drink of Attic peasants (Ar. *Pax* 1169), and also appears to have been used as a medicine (Plat. *Rep.* 408 B). Cf. mead, in Borrow, *Romany Rye*, ch. xxi.

The ἄγροικος brings the odour of the posset into the Ecclesia, and declares that the thyme with which it was often flavoured, smells better than the perfumes of his neighbours.

4. ὑποδήματα. For the wearing of shoes too large for the feet cf. Horace, *Sat.* i. 3. 31:

> 'Rideri possit eo quod
> Rusticius tonso toga defluit et male laxus
> In pede calceus haeret';

and Ovid, *Ars Am.* i. 516 'nec vagus in laxa pes tibi pelle natet.' So too Nicias (Ar. *Eq.* 320) speaks of 'swimming in his shoes.'

5. μεγαλῇ τῇ φωνῇ. Cf. Cicero, *de Oratore*, iii. 61 'a principio clamare agreste quiddam est.'

6. τοὺς... οἰκέτας. Aristotle regarded the slave as a 'living tool,' to whom state affairs were of no concern. The Boor does not talk to members of his own family, but prefers the society of slaves, and converses with them even on important subjects. We should remember that slaves were often highly educated men, e.g. Aesop,

and the philosopher Diogenes, who was captured by pirates at sea and sold to a wealthy Corinthian, in whose house he lived for the rest of his life as *παιδαγωγός*. Such familiarity would have been the exception at Rome, though we hear of foreign slaves under the empire winning confidential posts in the houses of their masters, chiefly owing to their superior education.

8. **μισθωτοῖς**: i.e. free labourers.

9. **ἀναβεβλημένος ἄνω τοῦ γόνατος**: cf. Philetaerus, a poet of the Middle Comedy, ap. Athen. i. 38 *ἀμφὶ στέρνοις φᾶρος οὐ καθήσεις, τάλαν, μηδ' ἀγροίκως ἄνω γόνατος ἀμφέξει*.

13. **ζωρότερον**, 'rather strong.' According to Hdt. vi. 84 the madness of Cleomenes of Sparta was due to his having learnt from the Scythians to drink wine neat. The meaning of this word is discussed by Athenaeus x. 22, where he says 'Theophrastus in his book on Drunkenness says that *ζωρότερον* means mixed.'

καὶ τὴν σιτοποιὸν κ.τ.λ. We follow the reading of the best MSS. He carries on an intrigue with his cook, and sits with her, openly enjoying her society, as if he was an *οἰκέτης*.

16. **ἐμβαλεῖν**: sc. *χόρτον*.

τὴν θύραν ὑπακοῦσαι. This is the reading of the Leipzig edition (omitting the words *καὶ κόψαντος τὴν θύραν*). For the phrase cf. XXVIII. 15 *αὐταὶ τὴν θύραν τὴν αὔλειον ὑπακούουσι*. Casaubon changes the first *τὴν θύραν* into *τὸν χόρτον*, constructed with *ἐμβαλεῖν*. It was not 'the thing' for the master of the house to answer the door; hence we find the Boor doing it.

17. **τὸν κύνα**: the house-dog. Cf. Ar. *Lysistr.* 1213 *πρὸς τὴν θύραν μὴ βαδίζειν ἀλλ' εὐλαβεῖσθαι τὴν κύνα*.

19. **ἀργύριον**, 'silver plate' (Ussing), but it is more probably a reference to a money transaction. The Boor is suspicious of the coin given to him, and wishes to change it. *ἀργύριον* = 'money' in XVIII. 12.

20. **μέν**, the MSS. reading, has been suspected; several editors read *λέγων*, but the words may be taken as they stand, as a quotation of the Boor's remarks.

λυπρόν. The word seems hardly suited to the context; perhaps the best suggestion is *λεπρόν* (Duport).

21. **κόφινον**. Cf. Juv. iii. 14 of the Jews, 'quorum cophinus faenumque supellex.'

22. **τῆς νυκτός** would mean rather 'during the following night' as opposed to *νυκτός* = 'by night.'

ζητεῖν. The verb is missing from the MSS., but the sense is clear. The reading adopted in the text is preserved in the Epitome. The Boor gets up in the night and disturbs his household by searching for the articles which he has lent, to see if they have been returned yet. This perhaps gives better sense than to refer it to a nocturnal visit to the actual borrower.

25. **εἰ σήμερον ὁ ἀγών.** The MSS. reading in this passage has caused considerable difficulty. The early editors, comparing the words with Ar. *Nub.* 16 *ἐγὼ δ' ἀπόλλυμαι | ὁρῶν ἄγουσαν τὴν σελήνην εἰκάδας*, regard the phrase as a piece of *ἀγροικία* for *ἡ νουμηνία ἄγει τὸν ἀγῶνα* (interpreted by Cobet as 'ludi'). Jebb follows Bloch in reading *ὁ ἄρχων*. The archon presided at a sacrifice which was offered at Athens on the first day of a lunar month, which was also a great occasion for buying and selling. Cf. Ar. *Vesp.* 171 *ἀποδόσθαι βούλομαι τὸν ὄνον . . . νουμηνία γάρ ἐστι.* Other suggestions are *ὁ ἄγων* (participle, = *ὁ ἔμπορος*), *ὁ ἀπαντῶν*, *ὁ ἀγορανομῶν.*

27. **τοὺς ταρίχους.** Jebb follows Ast in reading *τοῦ ταρίχους*— a partitive genitive. Cf. French 'du pain.' The word is found with both masculine and neuter forms.

ἐν βαλανείῳ δὲ ᾄσαι. See note on IX. 19. We notice in these sketches the frequent allusions to the baths, which seem to have had as important a place in Athenian life as in Rome at a later date. Singing while walking in the street is spoken of as characteristic of *οἱ ἄγροικοι*, Ar. *Eccl.* 277. The Boor does not mean to give offence by his conduct, whereas we can imagine the Reckless Man (VI) singing loudly because he knows it is disreputable. On page 6 we have a scene at a public bath. One youth is dipping his hands in a basin marked ΔΗΜΟΣΙΑ, another is using the *στλεγγίς* (Lat. *strigilis*) and catching the oil with his left hand, while a third is pouring in water from a bucket (*ἀρύταινα*). On the wall are depicted a sponge, another strigil, and what looks like a towel-rack.

28. **ἥλους**: heavily-nailed boots then as now betokened a clod-hopper. In Athenaeus xiii. 19 *τῶν ἥλων ἐμπιπλάναι τὰ καττύματα* (soles) is given as a feature of philosophers 'who wish to assume the character of independence and frugality.'

V. ΑΡΕΣΚΕΙΑΣ

It is hard to get a word exactly corresponding to the idea of the Greek word *ἀρέσκεια*. It is rendered in Latin by *blanditia*, in contrast to *κολακεία* which is translated *adulatio*. The 'Agreeable' or 'Complaisant' Man possesses a virtue which becomes a fault when carried to extremes. The *ἄρεσκος* in society is the opposite of the *δύσκολος*, and their qualities are the extremes to which *φιλία* is the mean. Aristotle clearly points out the difference between the *ἄρεσκος* and the *κόλαξ*—the former tries to please simply because it gives pleasure to himself (and therefore is not absolutely disinterested); the latter has some definite object in view, pecuniary or otherwise. The *κόλαξ* is the worse character of the two, but Athenaeus (vi. 255 a) points out that they were liable to be confused, and that it was charitable to speak of a flatterer as merely *ἄρεσκος*.

[After the word *θλιβόμενος* the MSS. give a considerable section, which however (as Casaubon first pointed out) does not seem applicable to the *ἄρεσκος*. Briefly, while the preceding paragraphs refer to actions by which the *ἄρεσκος* shows his character, the following ones merely give a list of habits by which a man may attract the attention of others. For this reason we follow Foss and Jebb in placing the section in the chapter *περὶ μικροφιλοτιμίας*. Casaubon has been followed by some editors in regarding it as a fragment of a chapter *περὶ βανανσίας*, or 'vulgarity.' Those who follow the arrangement of the MSS. have to regard the first paragraphs as depicting *blanditia* in the active aspect, while the last give the passive aspect (if we may so use the terms).]

1. **ἔντευξις.** Cf. note on *ἀηδία*, XX.

4. **ἄνδρα κράτιστον**, 'my dear fellow' (Jebb), the best English equivalent, though 'my most honoured friend' is closer to the Greek.

θαυμάσας. Either (1) literally, 'showing astonishment,' or (2) 'showing respect.' Cf. Thuc. i. 38 *τὰ εἰκότα θαυμάζεσθαι*.

6. **ὄψεται.** For *ὁρᾶν = visere* cf. Plat. *Prot.* 314 D *Πρωταγόραν γάρ τοι δεόμενοι ἰδεῖν ἥλθομεν*.

7. **παρακληθεὶς πρὸς δίαιταν.** In private *δίαιται* there were three arbitrators, one called in by each side, and the third as umpire. The *ἄρεσκος*, though called in by the one side, tries to please the other also, that he may be called impartial (*κοινός*, cf. Dem. *de Cor.* 7 *ἴσον καὶ κοινὸν ἀκροατήν*).

9. **τοὺς ξένους κ.τ.λ.** *ξένοι* would be heard at Athens either in mercantile suits (as in Dem. *contr. Lacritum*) or as envoys before the Ecclesia. The *ἄρεσκος* reckons that his fellow-citizens will not object to his attitude—'good-natured, kind-hearted fellow,' they will think, 'he does not like to make strangers feel uncomfortable.'

12. **σύκου ὁμοιότερα**: an instance of brachylogy, or compressed form of speech; cf. Herondas vi. 60 *οὐδ' ἂν σῦκον εἰκάσαι σύκῳ ἔχοις ἂν οὕτω*, and Cic. *Att.* iv. 8 b.

13. **προσαγόμενος φιλῆσαι.** Cf. Ar. *Av.* 139 *τὸν υἱὸν . . . οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγου.*

14. **Ἀσκός, πέλεκυς.** The force of these words is very uncertain. Casaubon interpreted them either (1) of toys hung round the children's necks, or (2) of names which he gives them in jest. It seems more likely (judging from the use of the nominative) that they refer to some children's game, or possibly to an early lesson in spelling. Some editors read *θύλακος* (wallet), and *κάσκος* (the little finger) has been proposed, but neither suggestion seems to throw any clear light on the subject.

VI. ΑΠΟΝΟΙΑΣ

1. **ἀπόνοια.** Cf. Thuc. i. 82 *ἐς ἀπόνοιαν καταστῆσαί τινα*: it is the recklessness born of despair. Casaubon says, 'proprie sic vocatur non desperatio, sed is animi habitus qui ex desperatione induitur.' The *βδελυρός* (XI) acts in a similar manner in order to be thought amusing, the *αἰσχροκερδής* (XXX) and the *ἀναίσχυντος* (IX) in the hope of making something out of it; but the *ἀπονενοημένος* has no such definite object in view. He takes a fiendish delight in doing disreputable things. He cuts off his nose to spite his face. In [Dem.] *Aristog.* 32 (779) *ἀπόνοια* is contrasted with *αἰδώς* and *λογισμός*. *ἀπονενοημένος*, like 'abandoned' or 'lost to all sense of honour,' implies a previous better and happier state. Cf. the same passage of Dem. *ὁ γὰρ ἀπονενοημένος ἅπας αὑτὸν μὲν προεῖται καὶ τὴν ἐκ λογισμοῦ σωτηρίαν, ἐκ δὲ τοῦ παραδόξου καὶ παραλόγου, ἐὰν ἄρα σωθῇ, σώζεται.* Meister suggests 'moral insanity.' Cf. Thuc. vii. 81 and Cic. *Cat.* ii. 4. 10 'desperatorum hominum flagitiosos greges.'

2. **ὀμόσαι ταχύ.** Cf. Ar. *Nub.* 1234; when Strepsiades says *νὴ Δία, κἂν προσκαταθείην γ', ὥστ' ὀμόσαι, τριώβολον*—'Yes, and I'd add threepence to my deposit just for the fun of swearing,' Pasias answers *ἀπόλοιο τοίνυν ἕνεκ' ἀναιδείας ἔτι*, giving this as an instance of *ἀναίδεια*.

3. **κακῶς ἀκοῦσαι, λοιδορηθῆναι δυνάμενος**: *κακῶς ἀκοῦσαι δυνάμενος*, 'careless of reputation'; *λοιδορηθῆναι* either (1) passive in meaning, in which case *κακῶς ἀκοῦσαι* refers in a wide sense to ill-repute and *λοιδορηθῆναι* to abuse, or (2) active as in Dem. *Mid.* 132 (558); *in Conon.* 5 (1257). Cf. Plut. *Alcib.* xiii. 3, of Hyperbolus, *ἄτρεπτος δὲ πρὸς τὸ κακῶς ἀκούειν καὶ ἀπαθὴς ὢν ὀλιγωρίᾳ δόξης, ἣν ἀναισχυντίαν καὶ ἀπόνοιαν οὖσαν εὐτολμίαν ἔνιοι καὶ ἀνδρείαν καλοῦσιν.* Cobet however considers *λοιδορηθῆναι* a gloss upon *κακῶς ἀκοῦσαι*, and the absence of *καί* seems to strengthen his view.

4. **ἀνασεσυρμένος**, 'defiant of decency' (J.). See Hesychius, s.v. **παντοποιός**, 'devil-may-care.'

5. **ὀρχεῖσθαι νήφων τὸν κόρδακα**: a pas-seul of any kind was considered disgraceful among both Greeks and Romans; the *κόρδαξ* was an unseemly dance, a survival of barbarism. Aristophanes,

Nub. 540, takes credit to himself for its absence from his play. This man's doing it *νήφων* made it worse. In Plato, *Menex.* 236 D, Socrates says 'Well, I can't refuse you; indeed, if you asked me to strip and dance (*ἀποδύντα ὀρχήσασθαι*) I almost think I should oblige you, as we are alone.' Cf. Cic. *Mur.* vi. 13 'Nemo fere saltat sobrius nisi forte insanit.' See also Hor. *Sat.* ii. 1 24. Cf. XII and XV.

προσωπεῖον μὴ ἔχων: the MSS. read *προσωπεῖον ἔχων*, but all editors since Casaubon have added *μή*. All actors wore a mask; it seems to have been discreditable to omit it even in a procession. Cf. Dem. *F. L.* 287 (433) *τοῦ καταράτου Κυρηβίωνος ὃς ἐν ταῖς πομπαῖς ἄνευ τοῦ προσώπου κωμάζει.* When Aristophanes brought out the *Knights*, no one could be found bold enough to make the mask of Cleon: so Aristophanes took the part himself with his face smeared with wine-lees. If we keep the MSS. reading we may perhaps explain it thus: when the *ἀπονενοημένος* is a member of a comic chorus, he gives an impromptu display of the *κύρδαξ* in his stage dress (*προσωπεῖον ἔχων*) at a rehearsal.

6. **ἐν θαύμασι**: at the show of a *θαυματοποιός* or juggler. They frequented festivals, e. g. the Isthmian Games, Dio Chrys. *Or.* viii. 278. Their tricks seem to have been of the ordinary kind, swallowing knives, &c. Latin *praestigiatores*. Athen. i. 19 speaks of one who *πῦρ τε αὐτόματον ἐποίει ἀναφύεσθαι καὶ ἄλλα πολλὰ φάσματα ἐτεχνᾶτο, ἀφ' ὧν ἐξίστα τῶν ἀνθρώπων τὴν διάνοιαν*, and in iv. 129 mentions *θαυματουργοὶ γυναῖκες πῦρ ἐκ τοῦ στόματος ἐκπιπίζουσαι.* In Xen. *Symp.* ii. 1 there is mention of an *ὀρχηστρὶς τῶν τὰ θαύματα δυναμένων ποιεῖν.* In the Illustration (p. 8) we have a girl performing a kind of sword-dance on her hands. Cf. the *ὀψιμαθής* (XXVII), who sits out several performances of the conjurer trying to learn his patter by heart.

τοὺς χαλκοῦς, 'the coppers,' i.e. go round with the hat for the performers; the *χαλκοῦς* was worth one-eighth of an obol.

8. **τὸ σύμβολον**: either (1) the free pass given by the performer to his friends, or (2) the ticket bought before the performance, which would of course exempt from payment after it, cf. Ar. *Plut.* 278, or (3) as Meister suggests, the ticket given to every person who paid, 'to prevent mistakes' when the hat came round again.

9. **πανδοκεῦσαι . . . καὶ τελωνῆσαι**: these were considered disreputable trades. Aristophanes shows us a *πανδοκευτρία*, *Ran.* 540;

and *Eq.* 248 he calls Cleon τελώνην καὶ φάραγγα καὶ Χάρυβδιν ἁρπαγῆς, 'a bottomless Maelstrom of rapine,' because of the new taxes he had imposed. Cf. N. T. 'publicans and sinners.'

11. κηρύττειν: a κῆρυξ or crier is seen in Ar. *Ach.* 43, proclaiming silence in the ἐκκλησία, and introducing the Persian ambassadors. The office of 'praeco' was discreditable at Rome. Cf. Juv. vii. 5 'Nec foedum alii nec turpe putarent Praecones fieri.'

μαγειρεύειν: the cooking was usually done by female slaves; but on grand occasions a man-cook was hired; see Becker, *Charicles* s. Slaves; cf. also XX. 14.

τὴν μητέρα μὴ τρέφειν: according to Greek notions this is correctly coupled with ἀπάγεσθαι κλοπῆς: it was a serious offence, which rendered the offender liable to loss of civil rights. Cf. γηροβοσκεῖν. See Aeschin. i. 28; [Dem.] *Steph.* 2. 20 (1135).

12. ἀπάγεσθαι κλοπῆς, 'summarily arrested for theft'; gen. of charge. In certain cases the aggrieved party could arrest the offender if he caught him in the act (ἐπ' αὐτοφώρῳ), and take him before the Eleven; if at the trial he failed to obtain a fifth of the votes of the jurors he was fined a thousand drachmae (χιλίας ὀφλεῖν). The law was thus guarded from abuse.

τὸ δεσμωτήριον: imprisonment was seldom used as a means of punishment; persons unable to pay fines were imprisoned until they paid them; condemned criminals, e. g. Socrates, were kept in prison till their execution. The Munich Epitome reads κέραμον οἰκεῖν: Meister, comparing *Il.* 5. 387 χαλκέῳ δ' ἐν κεράμῳ δέδετο τρισκαίδεκα μῆνας, and Hesychius s. κέραμος, suggests that this is the true reading and has been ousted by the gloss δεσμωτήριον. οἴκημα was another euphemism for prison.

13. καὶ τούτων ἄν: so Needham for MSS. καὶ τοῦτο δ' ἄν: for the gen. cf. XVI. 28 τῶν περιρραινομένων κ.τ.λ.

14. τῶν περιϊσταμένων τοὺς ὄχλους: one of those who collect crowds about them. περίσταμαι is generally intransitive 'to stand around.'

15. παρερρωγυίᾳ, 'cracked.' Similarly used by Plut. *Tib. Gracch.* ii. 4.

18. συλλαβήν: an epitome or *résumé*. Cf. συλλαβὼν εἰπεῖν, 'to sum up,' Hdt. vii. 16. 3; cf. Plat. *Theaet.* 147 D, and Thuc. ii. 41 ξυνελών τε λέγω.

20. **πανήγυρις**: a public gathering, not necessarily a festival (J.). Cf. *θεῶν ἄδε πανάγυρις*, Aesch. *Theb.* 219; see also Pind. *Isth.* vi. 46.

21. **τὰς δὲ ἐξόμνυσθαι, ταῖς δὲ παρεῖναι ἔχων κ.τ.λ.**; if a man when cited to give evidence refused either to appear (*παρεῖναι*) or to swear he knew nothing of the matter (*ἐξόμνυσθαι*), he was liable to a fine. Cf. Dem. *Neaer.* 28 (1354). See XXIV. 6 *ἐξόμνυσθαι τὰς ἀρχάς*.

22. **ἐχῖνον**: a box for documents; also ballot-box. Cf. Ar. *Frag.* 251, *Vesp.* 1436.

προκολπίῳ: the bosom of his cloak, used as a pocket, Lat. *sinus*. See the illustrations.

ὁρμαθοὺς γραμματιδίων: according to Dion. Hal. *de Isocr.* xviii. 570, quoted by Casaubon, *Ἀριστοτέλης φησὶν δέσμας πάνυ πολλὰς δικανικῶν λόγων Ἰσοκρατείων περιφέρεσθαι ὑπὸ τῶν βιβλιοπωλῶν*. *ὁρμαθός* is properly a string or cluster of figs, onions, &c. (*ὅρμος*, a necklace), *γραμματίδιον*, a folding wax-tablet or notebook. Cf. Juv. vii. 107 'et magno comites in fasce libelli.'

23. **οὐκ ἀποδοκιμάζειν**: so Meier for MSS. *οὐκ ἀποδοκιμάζων*. After *οἷος* in the Characters we find both *οὐ* and *μή*.

24. **ἅμα πολλῶν ἀγοραίων στρατηγεῖν**: i. e. to be subsidiser of the retail-dealers of the market-place, to pose as a *ἡμεροδανειστής* (see below).

εὐθύς: i. e. readily, immediately they ask it.

25. **καὶ τῆς δραχμῆς κ.τ.λ.**: a drachma = six obols; twenty-five per cent. per diem. These usurers were called *ἡμεροδανεισταί*.

26. **ἐφοδεύειν**: used of an officer going the rounds to see that the watch is properly kept, here 'to go the round of the shops in a systematic way.'

τὰ μαγειρεῖα κ.τ.λ.: these were all thought 'low.'

27. **τοὺς τόκους ἀπὸ τοῦ ἐμπολήματος**: either (1) 'the proceeds of his business' (Meister), or (2) 'the interest on their receipts' (Jebb), but the latter almost requires *αὐτῶν*. Strict grammar requires *τούς* before *ἀπό*.

28. **εἰς τὴν γνάθον**: this is said to be still a custom in Greece; the custom of placing a coin in the mouth of a corpse to pay for its passage is probably to be connected with this. Cf. Ar. *Eccl.* 818 *πωλῶν γὰρ βότρυς | μεστὴν ἀπῆρα τὴν γνάθον χαλκῶν ἔχων*, 'I returned from selling grapes with my cheek full of pence.' See also *Vesp.* 791.

VII. ΛΑΛΙΑΣ

1. **λαλιά**: Theophrastus' definition, 'an incontinence of talk,' is the same as that given in the Definitions ascribed to Plato, but his Character adds considerably to this. The Loquacious Man is a bore of a higher order than the Garrulous Man (III); the latter's talk is all small-talk, the former's not necessarily so. The Loquacious Man 'sets up' to know more than his victim, and possibly does; he imagines that people delight in his talk; vanity is a large part of his loquacity. The Garrulous Man, on the other hand, talks to kill time. Cf. Plut. *Lyc.* xix. 3.

4. **οὐδὲν λέγει**, 'he is talking nonsense.' Cf. *οὐδὲν ποιεῖ*.

6. **Εἶπας σύ; μὴ ἐπιλάθῃ κ.τ.λ.**, 'Really? you don't say so. Mind what you are about,' i. e. 'you will contradict yourself if you don't take care.' The two clauses *εἶπας σύ*; and *μὴ ἐπιλάθῃ κ.τ.λ.* make up one type of his interruptions. It is not necessary to separate them by adding *καί* with Foss, nor yet to read *ὑποβάλλειν εἶπας, Σὺ μή κ.τ.λ.* with Casaubon. The form *εἶπας* is common in tragedy but rare in prose before Xenophon; *εἶπα* is rare in Attic (Xen. *Mem.* ii. 2. 8); in other persons of the indicative the *α*- forms are rare except in dialects or later Greek. In the imperative, *εἰπάτω, εἴπατον, εἴπατε*, are more common than the *ε*- forms, but *εἶπας* (infra) is rare for *εἰπών*.

8. **καὶ Ὁ παρέλιπον**, 'and "As I omitted to say."'

10. **ἀρχάς**, 'cues' (Jebb), lit. 'beginnings.' Cf. *ἀρχὴν εἰληφώς*, XXVIII; some editors read with some of the MSS. *ἀφορμάς*.

12. **ἀπογυμνώσῃ**, 'stripped,' 'disarmed,' i. e. 'utterly vanquished'; some of the less important MSS. read *ἀποκναίσῃ*, 'wearied to death' (cf. Plut. *Mor.* 504 D); Pauw, followed by Jebb, conjectured *ἀπογνιώσῃ* (cf. *Il.* vi. 265).

13. **μεταξὺ χρηματίζοντας**: in this construction *μεταξύ* is an adverb; contrast the Latin equivalent 'inter agendum.' In *μεταξὺ καταλιπόντας* (infra) the adverb has no connexion with the participle.

14. **διδασκαλεῖα, παλαίστρας**: the school period lasted from six to sixteen; the subjects included, besides reading and writing, a knowledge of the poets, music, and gymnastics. The last would be taught at a *παλαίστρα* or *γυμνάσιον*. Aeschines assisted his

father in keeping an elementary school. The masters were ill-paid (cf. *ἦτοι τέθνηκεν ἢ διδάσκει γράμματα*, Mein. *Frag. Incert.* 453) and despised (cf. *ὥστε μοι λοιδορεῖσθαι καὶ ἀποκαλεῖν διδάσκαλον*, Diog. Laert. x. 1). According to Aeschines (*in Timarch.* ii. 12) there was a law of Solon securing privacy for schools; it seems to have fallen into abeyance. The illustration on p. 10 shows the interior of a school of the fifth century B. C. Lessons are being given in the lyre and the flute, reading (or recitation?), and writing (or drawing?). In the open book is a line beginning Μοισα μοι αμφι Σκαμανδρον. On the walls are two dishes, three lyres, a basket, a book, a satchel, and other objects. The two men with sticks have been variously interpreted as *παιδαγωγοί*, fathers of the pupils, and spectators. (The picture on the vase is circular, and is divided here merely for convenience in reproduction.)

15. **εἰσιών**: the present participle is frequently used in the Characters where the aorist might have been expected; it is perhaps because the statements are general.

προμανθάνειν: either (1) 'making progress,' cf. *προάγειν*, *προβαίνειν*, or (2) 'learning by heart,' cf. Ar. *Nub.* 966.

16. **τοσαῦτα προσλαλῶν**: so Jebb, following Needham. MSS. *προσλαλεῖν*.

παιδοτρίβαις: these would belong to the *παλαίστρα*, the *διδάσκαλοι* to the *διδασκαλεῖον*.

17. **ἀποκαταστῆσαι κ.τ.λ.**, 'see them home.'

18. **τὰ τῆς ἐκκλησίας**, 'news from the assembly.' Petersen's conjecture for the MSS. *τὰς ἐκκλησίας*.

19. **τὴν ἐπ' Ἀριστοφῶντός ποτε γενομένην τῶν ῥητόρων μάχην, καὶ οὓς ποτε λόγους αὐτὸς εἶπας ηὐδοκίμησεν ἐν τῷ δήμῳ.** The best MSS. read *τοῦ ῥήτορος* instead of *τῶν ῥητόρων*, and, after *μάχην*, *καὶ τὴν Λακεδαιμονίοις ὑπὸ Λυσάνδρου*. The reasons for adopting the above reading may be briefly stated as follows:—

(1) If *μάχην* refers to any struggle but one of words, *αὐτός* is without point, and the whole sentence savours rather of the inconsequence of the *ἀδολέσχης* than of the incontinence of the *λάλος*.

(2) A great forensic struggle did in fact take place in the archonship of Aristophon (B. C. 330), between Demosthenes and Aeschines, when the latter delivered his oration against Ctesiphon, and the former replied in the speech *De Corona*. This may have been as much as fifteen years before the date of these Characters, but could hardly have been more (see Introduction, § 3).

(3) *τῶν ῥητόρων*: this somewhat unusual sense of *μάχη* caused the copyist, who thought a real battle was meant, to change *τῶν ῥητόρων* to *τοῦ ῥήτορος*, believing it had been put in to show which Aristophon it was (there were at least three).

(4) *τὴν Λακεδαιμονίοις ὑπὸ Λυσάνδρου* could refer only to a battle in the lifetime of Lysander, such as Aegospotami (405) a couple of generations before; the words were probably a gloss upon *τὴν ἐπ' Ἀριστοφῶντός ποτε γενομένην τοῦ ῥήτορος μάχην*, as it was in 405 that Aristophon the orator first came into prominence.

(5) *καί* crept in before *τὴν Λακεδαιμονίοις* after the incorporation of the gloss into the text, owing to the copyist being deceived by the length of the phrase into thinking that two battles were meant. This would also account for the *ἐπί* found before *Λυσάνδρου* in some of the MSS. instead of *ὑπό*.

G. F. Unger's explanation (*Philologus* xlvii. 2), that *ἐπ' Ἀριστοφῶντος* means 'duce Aristophonte' is tempting; but the presence of *ποτε* immediately after the phrase seems to show that the words denote a date; and moreover he fails to account for *αὐτός*.

22. **κατὰ τῶν πληθῶν**: note the plural, 'against mob-government.'

23. **ἐπιλαθέσθαι**: sc. *τοῦ ἀκούειν*.

25. **συνδικάζων**, 'on a jury,' as *δικαστής*.

27. **ἐν ὑγρῷ ἐστιν ἡ γλῶττα**: a proverbial expression; cf. Chrys. *Hom.* 24 *ὑγρὸν καὶ διαρρέοντα ζῶντας βίον*, and Aul. Gell. *Noct.* i. 15 'qui sunt leves et futtiles et importuni locutores, quique nullo rerum pondere innixi verbis uvidis et lapsantibus diffluunt.'

28. **τῶν χελιδόνων . . . λαλίστερος**: the phrase was proverbial; in Ar. *Ran.* 92 Dionysus compares the would-be poets of the time to *χελιδόνων μουσεῖα*, 'colleges of swallows.' Swallows were also types of barbarian jabber, cf. Ar. *Ran.* 679. Vergil calls the swallow 'garrula,' *Georg.* iv. 307. Cf. Nicostratus ap. Stob. 36. 8 :—

Εἰ τὸ συνεχῶς καὶ πολλὰ καὶ ταχέως λαλεῖν
ἦν τοῦ φρονεῖν παράσημον, αἱ χελίδονες
ἐλέγοντ' ἂν ἡμῶν σωφρονέστεραι πολύ.

Moore has translated the lines thus :—

'If in prating from morning till night
A sign of our wisdom there be,
The swallows are wiser by right,
For they prattle much faster than we.'

31. **ὅπως ἄν**: this *ἄν* is unnecessary, and is not common before Xenophon.

VIII. ΛΟΓΟΠΟΙΙΑΣ

1. **λογοποιία** : the *λογοποιός* makes a practice of lying deliberately for the pleasure of feeling important; his motive is hardly brought out in the definition (Cichorius marks a lacuna before *βούλεται*). Demosthenes speaks of *οἱ λόγους πλάττοντες*: they were doubtless common everywhere before the invention of daily papers, and especially at Athens, 'for all the Athenians and strangers which were there spent their time in nothing else, but either to tell, or to hear some new thing,' Acts xvii. 21. Cf. a similar character in Juv. vi. 407 :—

> 'Instantem regi Armenio Parthoque cometem
> Prima videt; famam rumoresque illa recentes
> Excipit ad portas, quosdam facit; isse Niphatem
> In populos, magnoque illic cuncta arva teneri
> Diluvio, nutare urbes, subsidere terras
> Quocunque in trivio cuicunque est obvia narrat.'

See also Dem. *Phil.* i. 10 (43).

3. **καταβαλὼν τὸ ἦθος** : Casaubon conjectures *μεταβαλών* and quotes Arist. *Physiogn.* to show that *ἦθος* can have the force of *vultus*, facial expression : he translates it 'vultu ad severitatem de industria composito.' Jebb takes it more widely of his whole bearing, but translates 'assume a demure air.' Cichorius gives it up and assumes a lacuna. In support of Casaubon's rendering we may compare *χαλᾶν τὸ μέτωπον*, Ar. *Vesp.* 655, and *ἀνασπᾶν τὰς ὀφρῦς*, *Ach.* 1069.

4. **Πόθεν σύ;** for omission of the verb of motion compare 'Whither away?' and Shakespeare *passim*. Cf. also Hor. *Sat.* ii. 4. 1 'unde et quo, Catius?' and Verg. *Ecl.* ix. 1 'quo te, Moeri, pedes?'

5. **καὶ Πῶς; ἔχεις κ.τ.λ.** : the best MSS. have *καὶ πῶς ἔχεις*, others omit *πῶς*. We follow Fischer.

περὶ τοῦδε : i. e. the capture of Cassander mentioned below. It is a refinement of the Newsmaker's art to be mysterious at first, and to lead up to the climax by whetting his victim's curiosity.

ὡς ἐπιβαλών: either (1) 'with an assumption of urgency,' or (2) 'as though attacking an enemy.'

6. καινότερον: for the comparative cf. *τί νεώτερον*; Plat. *Euthyphro* init., *νεώτερον* in the passage from the Acts quoted above, and the verb *νεωτερίζειν*: or we may take the comparative as a definite contrast to *καινόν* above, 'newer news than that,' 'more news on the same subject.'

καὶ μὴν ἀγαθά γε κ.τ.λ., 'well, this really *is* good news!'

9. εὐωχήσειν, 'regale you with'; used in the Middle by Plato, *Rep.* i. 352 B *εὐωχοῦ τοῦ λόγου θαρρῶν*. Cf. also *Rep.* ix. 571 D *ἑστιάσας λόγων καλῶν καὶ σκέψεων*, and Pope's 'The feast of reason and the flow of soul,' *Sat.* i. Bk. 2. 127. The *ἀναίσχυντος* (IX) uses the word in the literal sense to his servant, *Εὐωχοῦ, Τίβιε.*

10. αὐλητοῦ: according to Plut. *Lycurg.* 21 and Athen. 517 the Spartans marched to battle to the sound of the flute. This apparently was the general custom in the Macedonian period. Or we may take the *αὐλητής* as being present with the army in no official capacity, but for purposes of entertainment. See note on *αὐλητρίδας* (XI).

ἐργολάβος, 'a contractor,' Lat. *redemptor.* The two authorities for the Newsmaker's statements were of course obscure to Theophrastus' earliest readers, much more so to us.

12. ἀναφοραί, 'authorities'; *ἀναφέρειν* is used to mean 'to refer to,' e. g. Plat. *Apol.* 20 E. Cf. Dem. *Timocr.* 13 (704).

13. ἐπιλαβέσθαι: Casaubon's emendation of MSS. *ἐπιλαθέσθαι.*

14. Πολυπέρχων κ.τ.λ. (this is the only form attested by inscriptions, and occurs in the abstract of this Character in the Epit. Mon.). The time referred to is the end of 319; the king is probably Philip Arrhidaeus. See Introd. § 3, p. xxx.

16. τὸ πρᾶγμα βοᾶσθαι: cf. 'tota cantabitur urbe,' Hor. *Sat.* ii. 1. 46.

17. ἐπεντείνειν: intransitive, 'gains ground.' There is no parallel to this use, but *ἐντείνειν* is similarly used by Plutarch, *Ser. Num. Vind.* 565 D. *ἐπιδοῦναι* was ordinarily used in this sense.

19. ζωμόν: a colloquial word, lit. 'broth,' i.e. 'the carnage'; Jebb, 'hash'; *πέλανος*, 'liquor,' is so used Aesch. *Pers.* 821 *πέλανος αἱματοσταγής.* It is possible it may be used here in the sense of a blunder; as we say, 'they've made an awful mess of it.'

20. **τῶν ἐν τοῖς πράγμασιν**: in B.C. 319 this would be Phocion and his party. The same phrase is used in Thuc. iii. 28 of the Mytilenaeans, and in Dem. *Phil.* iii. 56 (125) of the Olynthians.

21. **παρακήκοε**: cf. Ar. *Ran.* 750 *παρακούων δεσποτῶν ἅττ' ἂν λαλῶσι*, and Hdt. iii. 129.

24. **πῶς οἴεσθε**. This belongs to Theophrastus himself, not to the Newsmaker; *πῶς δοκεῖς* is similarly used in parenthesis by Aristophanes, 'you can't think how.' Cf. the use of 'dicam an' in later Latin, e. g. Plin. *Epp.* i. 14. 5. But the use is unparalleled in Theophrastus, and the passage is probably corrupt.

πιθανῶς σχετλιάζειν, 'plausibly pathetic' (J.).

25. **ὦ ταλαίπωρος**, 'poor fellow!'

26. **τὸ τῆς τύχης**: see below.

ἀλλ' οὖν ἰσχυρὸς γενόμενος κ.τ.λ.: i. e. 'Ah well, though he had become a great man, it has done him no good after all.' It seems better to understand an aposiopesis than to change ἀλλ' to ἄλλως with Cichorius. Early in 319 Cassander fled from the Macedonian court; but in a few months he had formed a strong coalition with Ptolemy, Antigonus, and Lysimachus against Polyperchon. It is to this quick change in his fortunes that *ἰσχυρὸς γενόμενος* refers, while *τὸ τῆς τύχης* is to be referred (1) to his flight, (2) to his sudden rise to power by the coalition, and (3) to his imaginary downfall. The meaning of the words implied after *γενόμενος* is sufficiently indicated by *τὸ τῆς τύχης*, 'that's just fortune's way, isn't it?'

καὶ Δεῖ δ' αὐτόν γε: (so the best MSS.) i. e. the man to whom he is speaking. This is a piece of indirect speech and should be introduced by *λέγει ὅτι*, but there is no need to mark a lacuna in the text.

IX. ΑΝΑΙΣΧΥΝΤΙΑΣ

The particular sort of shamelessness discussed by Theophrastus is shown in the definition. The motive of the *ἀναίσχυντος* is *αἰσχροκέρδεια*. Such shamelessness is hardly a moral offence to our notions, though *ἀναίσχυντος* is contrasted with *ἀνελεύθερος*, Plato, *Legg.* 941 B *κλοπῇ μὲν* (theft) *χρημάτων ἀνελεύθερον, ἁρπαγῇ δὲ* (open robbery) *ἀναίσχυντον*. Our subject has the face to commit actions of which society does not approve, but is in no way conscious of that disapproval. He is in a sense mean, but he makes no attempt to conceal his meanness. He carries off with a jest the various bits of sharp practice and petty injustice of which he is guilty.

4. **εἶτα θύσας.** We should expect some further reference to the person defrauded, owing to the position of *πρῶτον μέν*. It is possible that a clause has dropped out. Petersen inserts *εἶτα* after *ἀποστερεῖ*, and *καί* before *θύσας*, but there is no proper contrast between principal and relative clause which the 'firstly,' 'secondly' can bring out. On the other hand we might take *πρῶτον μέν* and *εἶτα* as introducing two distinct instances of *ἀναισχυντία*. It was customary to give a banquet to one's friends after offering a sacrifice, the *pièce de résistance* being the victim, only a small part of which was consumed on the altar. The Shameless Man not only neglects the ordinary duties of hospitality, but goes out to dinner in order to excuse himself from performing them.

6. **προσκαλεσάμενος.** The custom of handing portions of the food to a slave seems to have been hardly tolerated at Athens, though permitted later at Rome. Though the provision was nominally for the use of the slave, it was understood that he reserved the portion thus given to him for his own master's use next day. Accordingly the word *εὐωχοῦ* adds to the *ἀναισχυντία*. The Shameless Man openly bids his slave make a good meal, while implying that he is to carry the food home.

8. **Εὐωχοῦ, Τίβιε.** Most of the MSS. have *τίμιε* or *τιμιώτατε*. *Τίβιε* was conjectured by Salmasius and has also some MS. support. It was a common name for Paphlagonian and Phrygian slaves (Strabo vii. 304).

ὀψωνῶν : see note on XI. 14.

11. **εἰς τὸν ζωμόν**, 'for his soup.' Cf. *ἐλαίου τοῦ εἰς τὸν λύχνον* (XXX). Most of the MSS. have *ζυγόν* (the beam of the scales), which could however hardly be used for the scale-pans themselves (*πλάστιγγες*). Other suggestions are *σωρόν* (Ussing) and *ὦνον* (Naber).

13. **θέαν ἀγοράσας**, 'having bought tickets for a theatrical performance.' It is probable that *ξένοι* could only secure seats at the theatre through citizens, at prices varying from a drachma to two obols. Seats of the latter type were provided free to the poorer citizens, and it is possible that *ξένοι* were restricted to them also. The Shameless Man either (1) buys the tickets, and in collecting the money from his friends includes the cost of his own seat, or (2) more probably, secures a space just sufficient for his friends, and then crowds in himself, and to make matters worse, sends the greater part of his household next day.

18. **τοὺς χρήσαντας**, 'the lenders.' Cf. *Anth. Pal.* ix. 13 (attributed to the younger Plato) :

Ἀνέρα τις λιπόγυιον ὑπὲρ νώτοιο λιπαυγὴς
ἦγε, πόδας χρήσας, ὄμματα χρησάμενος.

19. **τὰ χαλκεῖα** : brazen vessels in the baths for heating the water. This was ladled out by the *βαλανεύς* with an *ἀρύταινα* (bucket) and splashed over the bather. See note on IV. 27 and the illustration on p. 6. The attendant's customary fee was two obols (*ἐπίλουτρον*). By performing the office for himself, the Shameless Man deprives the attendant of his due. According to Zenobius iii. 58 *ἐμαυτῷ βαλανεύσω* was proverbial for doing a thing oneself (Holland).

22. **καὶ ἀπιὼν καλεῖν**. The reading in the text is Ribbeck's. The MSS. reading, *ἀπιὼν κἀκεῖ*, is corrupt. Jebb transposes *ἀπιών* and *κἀκεῖ*, which he alters to *κᾆτα*. An attractive suggestion is Holland's *ἀπιὼν δέ*, *Κὰρ εἶ* (a term of abuse). For the character of the Carians cf. Ar. *Av.* 764.

X. ΜΙΚΡΟΛΟΓΙΑΣ

1. **μικρολόγος**: by derivation, 'careful about trifles.' Plato uses it (*Symp.* 210 D) to mean cavilling about trifles, captious. In Dem. 1357, 9 it means careful about petty expense. The latter is Theophrastus' meaning. The Penurious Man lacks a sense of perspective in matters of expenditure. It is worth his while to take any amount of trouble to find a lost halfpenny, but he is not unjust. He stands upon his rights, but does not exceed them. He is capable of giving something to a blind beggar, but he will stop to consider whether it shall be a penny or twopence. Contrast the *ἀνελεύθερος* (XXII) and the *αἰσχροκερδής* (XXX).

φειδωλία τοῦ διαφόρου κ.τ.λ.: *διάφορον*, 'expense,' also 'profit,' Polyb. iv. 18. 8; in later Greek it sometimes means money. We may either translate, (1) with Jebb, 'a too strict attention to profit and loss,' or (2), taking *διαφόρου* in the wider sense of 'personal advantage,' 'an unwillingness to sacrifice one's interests.'

2. **ἐν τῷ μηνί**, 'before the month is out.' Interest at Athens was payable on the last day of the month (*ἕνη καὶ νέα*). Cf. Ar. *Nub.* 16 and 1130. It was the same at Rome. Cf. Hor. *Sat.* i. 3. 87 'tristes Kalendae.' The Penurious Man comes for half the interest half-way through the month.

3. **ἀπαιτεῖν ἐπὶ τὴν οἰκίαν**: by a common Greek idiom, 'go to the house and demand.'

ὁμοσιτῶν: this seems to refer either (1) to a club-dinner to which each party contributed in kind, or (2) to a club-dinner provided by each member in rotation, and here by the *μικρολόγος*. Why the libation should be made to Artemis is doubtful. Holland suggests that this was the feast of a religious club of *Ἀρτεμισιασταί*. The usual libations were to *Ζεὺς Τέλειος*, the Heroes, and *Ζεὺς Σωτήρ*. The banquet was evolved from the sacrificial feast; hence the custom of pouring libations. See the illustration on p. 17.

5. **καὶ ὅσα μικροῦ τις κ.τ.λ.**, 'whenever a person has made a good bargain for him and charges him with it.' For this use of *λογίζομαι* cf. Ar. *Plut.* 381. *ἐλλογεῖν* is so used in the Epistle to

Philemon, verse 18, 'If he hath wronged thee at all, or oweth thee aught, put that to mine account' (R. V.). *ἄγαν* is inserted by Ast.

8. **εἰσπρᾶξαι ἀπὸ τῶν ἐπιτηδείων**, 'to take the value out of his rations.' *εἰσπράττειν* is to get in, collect, dues, &c. In some households nowadays servants have their tea served out weekly. Horace speaks of 'diaria,' *Epp.* i. 14, and Juvenal of 'epimenia,' vii. 120. For the whole passage cf. Ar. *Ran.* 980.

ἐκβαλούσης, 'drop.' Cf. *ἐκβαλεῖν τὸ ποτήριον*, XI.

9. **τρίχαλκον**: this is probably to be identified with the *τριημιτεταρτημόριον*, a very small silver coin worth three *χαλκοῖ* or eighths of an obol. The extreme length of its true name would be sufficient to account for its nickname. Its value would be slightly over a halfpenny. The specimen numbered V. 20 *Attica* in the British Museum Catalogue of Coins is so small as to require enlargement for reproduction, though very thick in proportion to its diameter. On page 14 we show (A) an enlargement of the obverse with a head of Athena, (B) the obverse in the *original size*, and (C) an enlargement of the reverse with the letters ΑΘΕ (*Ἀθῆναι*) and a *κάλαθος* or basket.

10. **κλίνας**: see p. 17. **κιβωτούς**: see p. 25.

διφᾶν, 'search'; cf. *Il.* xvi. 747 *τήθεα διφῶν | νηὸς ἀποθρώσκων*, 'diving for oysters.' Cf. Hes. *Op.* 374. A poetical word re-introduced by Alexandrian writers (e.g. Herondas vi. 73; cf. Callim. *Ep.* 31). The compounds *ἀναδιφάω*, *ἐρεβοδιφάω*, however, occur in Cratin. 2 and Ar. *Nub.* 192; cf. *πραγματοδίφης*, Ar. *Av.* 1424.

καλύμματα. In Homer *κάλυμμα* like *καλύπτρη* means a woman's headdress. Here, according to Studniczka, it probably means the boarding of the floor of a room; this is borne out by inscriptions and by *καλυμμάτια* in Ar. *Frag.* 72 (54 Dindorf).

14. **χαμαὶ κειμένων**: some MSS. read *πεπτωκότων*; Cobet conjectured *χαμαιπετῶν*.

15. **τοὺς ὅρους**: in ancient times fields were not so generally enclosed as nowadays; even in England Enclosures Acts were passed as late as 1840. In the Commination Service we still curse the man that removeth his neighbour's landmark (*ὅρος*). The *ὅροι* were wooden posts or stone pillars, often effigies of Hermes, i.e. a pillar with the head and shoulders of a man (Lat. *termini*). Here a more special meaning may be intended, viz. the *ὅροι* set up to in-

dicate that a piece of land was mortgaged. Cf. Dem. *Spud.* 6 (1029). Solon, *frag.* 32 Bgk., speaks of the removal of these as part of his σεισάχθεια: συμμαρτυροίη ταῦτ' ἂν . . . Γῆ μέλαινα, τῆς ἐγώ ποτε | ὅρους ἀνεῖλον πολλαχῆ πεπηγότας.

16. ὑπερημερίαν πρᾶξαι (ὑπέρ, ἡμέρα). If a loan or the interest upon a loan had become overdue, or if a man failed to pay damages awarded against him by the appointed day, the other party was at liberty to distrain upon his goods. But, as a rule, several days' grace was allowed before the law took its course. Theophemus in [Dem.] *in Everg.* is represented as distraining upon property and refusing to receive payment instead. Cf. Dem. *Mid.* 81 (540), where ὑπερήμερον λαμβάνειν τινά means to have a right to distrain upon him.

τόκον τόκου: some MSS. insert ἀπαιτῆσαι, but this is unnecessary. It was thought bad form to exact compound interest. Cf. Ar. *Nub.* 1155 ἰώ, κλάετ' ἄβολοστάται, | αὐτοί τε καὶ τἀρχαῖα καὶ τόκοι τόκων, 'Now you can go to the deuce, you weighers of halfpence, you and your principal and your interest on interest.' So τόκοι ἐπίτοκοι, Plat. *Legg.* 842 D.

17. ἐστιῶν δημότας: the deme was a local division utilised by Cleisthenes in his constitution. Contrast the φρατρία, a division by descent (see note on Ἀπατούρια, III). Cleisthenes' work was to bring about the political annihilation of the φρατρία. Apparently each member feasted his fellow-parishioners in rotation on certain occasions, and similarly the members of his φρατρία (see XXX).

18. ὀψωνῶν: see XI. The Gross Man also does his own marketing. For μηδὲν πριάμενος cf. the ἀλαζών XXIII. 28.

20. ἐλλύχνιον: also called θρυαλλίς, Ar. *Ach.* 916.

κύμινον: κυμινοπρίστης, a cummin-splitter, meant a skinflint, Arist. *Eth. N.* 1121 b. 27; cf. Ar. *Vesp.* 1357 κυμινοπριστοκαρδαμογλύφος. This was a Hebrew word; cf. Matt. xxiii. 23, 'Woe unto you, Scribes and Pharisees, hypocrites; for ye pay tithe of mint and anise and cummin, and have omitted the weightier matters of the law.' According to Pliny, *N. H.* xix. 8, the seeds were used in conjunction with salt as a flavour.

ὀρίγανον: marjoram, a bitter herb used in seasoning food; in Ar. *Ran.* 602 Xanthias says ἀλλ' ὅμως ἐγὼ παρέξω | 'μαυτὸν ἀνδρεῖον τὸ λῆμα | καὶ βλέποντ' ὀρίγανον, 'but still I'll show myself a gallant

fellow that "looks marjoram,"' i. e. that has some vinegar in his composition.

ὀλάς, στέμματα, θυλήματα: *οὐλαί* or *ὀλαί* were uncooked barley-grains, usually dry and salted, which, according to H. von Fritze, *Hermes* xxxii, were thrown on the altar-fire before sacrifice (*προχύται*). The throwing of grain upon the victim's head was a Roman custom ('mola salsa') and quite the exception in Greece. Garlands adorned both celebrant and victim. (See p. 39.) Cakes were burnt upon the altar. In Ar. *Pax* 948 Trygaeus, about to sacrifice, says *τὸ κανοῦν πάρεστ' ὀλὰς ἔχον καὶ στέμμα καὶ μάχαιραν*, 'here's the basket with meal, garland, and knife.' For *θυλήματα* cf. ib. 1040, and Hesychius sub voc. *θυλήματα, βεβρεγμένα μέλιτι ἄλφιτα*. Cf. also Homer's phrase *χέρνιβά τ' οὐλοχύτας τε κατήρχετο*.

22. **πολλά ἐστι τοῦ ἐνιαυτοῦ**, 'come to a good deal in the year.' For the gen. cf. such phrases as *πέντε δραχμὰς τῆς ἡμέρας*, 'five drachmae a day.'

23. **ἀργυροθήκας**: the ancients kept more money on their own premises than we do; consequently the money-chest (Lat. *arca*) was almost a necessity in every house. See note on *τραπέζας*, XXI.

24. **εὐρωτιώσας**, 'mouldy.' In Ar. *Nub.* 44 Strepsiades calls his old rural life *εὐρωτιῶν, ἀκόρητος, εἰκῇ κείμενος*, 'an unwashed, unkempt, go-as-you-please existence.' Homer speaks of *Ἀΐδεω δόμον εὐρώεντα*, *Od.* x. 512, Vergil's 'loca senta situ,' *Aen.* vi. 462.

ἰωμέναις, 'rusty.' Note *ἴον*, a violet; *ἰός*, (1) an arrow, Hom.; (2) rust, Plat.; (3) poison, Aesch.

25. **ἐλάττω τῶν μηρῶν**: too short a cloak betokened affected austerity (Plat. *Prot.* 342 C) and rusticity (IV); too long, arrogance (Dem. *F. L.* 314 (443), of Aeschines) (Jebb), and effeminacy (Plut. *Alcib.* i). But the fashion doubtless changed from time to time. Cf. also Ar. *Nub.* 835. Homer speaks of *Ἰάονες ἑλκεχίτωνες*, *Il.* xiii. 685. The *ἱμάτιον* was more a plaid than a cloak; it was a square piece of cloth worn outside the *χιτών*, and generally fastened over the left shoulder with a brooch. (See illustrations pp. 15, 28, 39, in which the absence of the *χιτών* is said to be due to artistic reasons.) The thickness varied with the season; Socrates, however, wore the same *ἱμάτιον* summer and winter, and without a *χιτών* (Xen. *Mem.* i. 6. 2). It was worn by women as well as men. *γυμνός* meant without the *ἱμάτιον*. Cf. Ap. Rhod. iii. 1282, of Jason before the ploughing contest.

26. **ἀλειφομένους**: the ancients oiled and then scraped themselves before exercise or the bath (see p. 6); at the palaestras and baths there were special rooms called *ἀλειπτήρια*. Cf. XXX.

ἐν χρῷ κειρομένους, 'with their hair cropped close,' i. e. for economy's sake. To have one's hair too long was bad form. Cf. Ar. *Nub.* 835 (of the philosophers) *ὧν ὑπὸ τῆς φειδωλίας | ἀπεκείρατ' οὐδεὶς πώποτ' οὐδ' ἠλείψατο*, 'not one of whom was ever known to get his hair cut or to anoint his body.' Close-cropt hair was among ordinary people a sign of mourning; it is coupled with black clothes in Xen. *Hell.* i. 7. 8. Slaves, on the contrary, always wore their hair very short. Cf. Ar. *Av.* 909, where the Poet calls himself the servitor of the Muses, and Peithetaerus asks, *ἔπειτα δῆτα δοῦλος ὢν κόμην ἔχεις*; 'then if you are a slave why do you keep your hair long?' With *ἐν χρῷ* cf. Thuc. ii. 84 *ἐν χρῷ παραπλεῖν*, 'to sail past so as to graze.' Cf. also Soph. *Aj.* 786.

27. **τὸ μέσον τῆς ἡμέρας**. Cf. *τῆς οὐσίας τὸ ἥμισυ*, XVII.

ὑποδυομένους: some MSS. read *ὑπολυομένους*. The former would imply that the Penurious Man goes barefoot all day except at midday, when he would be likely to meet fashionable people returning from the *ἀγορά*. The latter would mean that he goes home to rest at noon and takes off his shoes, though he will so soon have to put them on again. It was customary, however, to take off the shoes on entering a house. Indoors **Περσικαί** or slippers were sometimes worn, cf. Ar. *Nub.* 151. For *ὑπολυομένους* cf. Ar. *Plut.* 926 *κατάθου ταχέως θοἰμάτιον . . . ἔπειθ' ὑπόλυσαι*, and Xen. *Anab.* iv. 5. 13 *εἰ τὴν νύκτα ὑπολύοιτο*; cf. also Ar. *Vesp.* 1157, where *ὑπόδυθι* is also read.

28. **γναφεῖς κ.τ.λ.**: see XVIII. 14.

διατεινομένους: *διατείνεσθαι* means to exert oneself with might and main, here to urge vehemently.

XI. ΒΔΕΛΥΡΙΑΣ

1. **βδελυρία**: by derivation *βδελυρός* should mean disgusting; in its worst sense it was used to mean a low beast, blackguard; in Ar. *Ran.* 465 Aeacus calls Dionysus *ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σύ*: on the other hand in Plato, *Rep.* 338 D, Thrasymachus calls Socrates *βδελυρός* for using an unfair illustration. This Character has much in common with the ill-bred man, the 'bounder' as we call him, of our own day. He knows he is behaving badly, but he thinks he is making fun by doing so; he loves the distinction of eccentricity. On comparing him with the *ἄγροικος* (IV), the *ἀηδής* (XX), and the *δυσχερής* (XIX) we find a great similarity between his actions and theirs; it is in his motives that he is distinct. Hence probably arises the disagreement among editors as to the position of the last paragraph. In the MSS. it is found in XIX. We follow Ast and Foss in printing it here.

2. **ἐπιφανής**, 'obtrusive' (J.).

3. **ἀνασύρασθαι**: cf. *ἀνασεσυρμένος* (VI).

7. **πληθούσης τῆς ἀγορᾶς**: where clocks were unknown, fixed points in the daily routine of a community were used instead. Full-market meant the forenoon, from 9 a.m. till noon. The *βδελυρός* likes a large audience. For marking the time, some form of sundial, *γνώμων* or *στοιχεῖον*, was in use in the time of Aristophanes. Cf. *Eccl.* 652 *σοὶ δὲ μελήσει | ὅταν ᾖ δεκάπουν τὸ στοιχεῖον λιπαρὸν χωρεῖν ἐπὶ δεῖπνον.* According to Hdt. ii. 109 the sundial was introduced from Babylon; others ascribed it to Anaximander; see Diog. Laert. 2. The still-existing Tower of the Winds contained a water-clock; but this was not built till the second or first century B. C.

8. **τὰ κάρυα κ.τ.λ.**: i. e. the places where they were sold; so *τοὺς ἰχθῦς*, Ar. *Ran.* 1068. The Romans said 'ad forum piscarium, olitorium,' &c.

9. **ἀκρόδρυα**: fruit in general, also fruit-trees (Dem. *Nicostr.* 15). Theophr. *de Odor.* 5 distinguishes *ἀκρόδρυα* from *ἄπια* (pears) and

μῆλα; he also uses it for fruit with hard shells, i.e. nuts. According to Athenaeus ii. 52 a οἱ Ἀττικοὶ καὶ οἱ ἄλλοι συγγραφεῖς κοινῶς πάντα τὰ ἀκρόδρυα κάρυα λέγουσιν. Immisch considers ἢ τὰ ἀκρόδρυα a gloss on κάρυα.

τραγηματίζεσθαι: to eat more for pleasure than hunger: τραγήματα, sweetmeats, delicacies; Lat. *bellaria*.

10. παρόντων: so the best MSS.; some have παριόντων: παρόντων implies that there is a little crowd standing round the shop.

12. περιμεῖναι κελεῦσαι: these words are omitted in the best MSS. Münsterberg would read καὶ σπεύδοντά γέ που ὁρῶν, connecting with the preceding sentence: we follow Ruge.

14. ὀψωνεῖν ἑαυτῷ: ὄψον included all eatables except bread and common vegetables, e. g. fish, cucumbers, figs. The Athenians ate little meat except at festivals. ἑαυτῷ is to be taken with μισθοῦσθαι as well as ὀψωνεῖν, because most people at this time would send their slaves to do these things. Cobet would read αὐτὸς ἑαυτῷ, which makes it clearer. Ruge suggests δὲ αὐτός instead of ἑαυτῷ.

αὐλητρίδας: these were hired for dinner-parties, &c., as a band for a ball nowadays. See l. 20. The Spartans pulled down the Long Walls of Athens ὑπ' αὐλητρίδων (Xen. *Hell.* ii. 2. 23); see also Xen. *Symp.* ii. 1. Page 17 shows a banquet scene. Three guests, one offering a libation, recline on cushioned couches above low narrow tables from which the remains of the food have been cleared away. An ὀρχηστρίς is dancing with castanets (κρόταλα) to the accompaniment of an αὐλητρίς who is seated upon a high chair.

15. παρακαλεῖν ἐπὶ ταῦτα, 'invites them to come and eat them with him.' μὴ παρακαλεῖν would suit the character, but has no authority in the MSS.

16. προστὰς πρὸς κουρεῖον κ.τ.λ.: the shop-doors were favourite lounges. George Eliot in *Romola* makes a barber's shop at Florence the scene of several incidents and conversations. According to Plutarch (*Nicias*) the news of the disaster at Syracuse in 412 was first heard in Attica at a barber's shop in the Peiraeus. Lysias, *de Inval.* 754, says it is the custom of every one of his hearers to resort to the perfumer's, the hairdresser's, the shoemaker's, or wherever it may be. See also (of Socrates) Xen. *Mem.* iii. 10 seqq.

17. εἰς ὀρνιθοσκόπου: cf. the Superstitious Man (XVI).

19. σπενδόντων: see illustration on p. 17.

ἐκβαλεῖν τὸ ποτήριον: this would be not only clumsy but ill-omened. With this sense of 'involuntarily throwing' compare ἀποβάλλειν in the sense of 'to lose.' See also X. 8.

20. αὐλούμενος: passive, 'being played to.'

21. κροτεῖν ταῖς χερσί, 'beat time with his hands' (J.).

22. τί οὕτω ταχὺ ἐπαύσατο: so Ribbeck for MSS. *τί οὐ ταχὺ παύσαιτο.*

23. ὑπὲρ τῆς τραπέζης: ancient tables were narrow, and there was no guest on the opposite side. See l. 14 and illustration on p. 17.

XII. ΑΚΑΙΡΙΑΣ

The actions of the *ἄκαιρος* are not wrong in themselves, but are done at the wrong time. This is hardly implied by the wording of the definition as it stands. The word *ἐπίτευξις* is not equivalent to *ἔντευξις*, but means 'attainment' or 'realization.' Cobet proposed to read *ἔντευξις* here, but the definition in [Plato] 413 C of *εὐκαιρία* gives a better clue, *χρόνου ἐπίτευξις, ἐν ᾧ χρὴ παθεῖν τι ἢ ποιῆσαι.* *ἀκαιρία* is akin to *περιεργία*; cf. the discussion of the word *ineptus* in Cic. *de Orat.* ii. 4. *ἀκαιρία*, *περιεργία*, and *ἀδολεσχία*, as Wilkins points out, all represent different sides of *ineptia*. The *περίεργος* tries to please, but is stupid in his efforts; the *ἄκαιρος* is thinking of himself, and gives offence through want of consideration for others. The insertion of *χρόνου* makes the definition clearer.

3. **ἀσχολουμένῳ**, 'one who is not at leisure.' On the Athenian democrat the idea of *σχολή* had a great hold. Of course leisure for all citizens was only possible owing to the extensive employment of slaves.

4. **κωμάζειν**: Lat. *comissari*. The word has not always the sense of 'revel,' 'be riotous,' but of 'visit,' 'serenade,' a sweetheart, as a *συμπόσιον* often ended in this way. Cf. Theocr. *Id.* iii *κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα*. We have the word in the title of Milton's *Comus*.

δίκην . . . ἐγγύης, 'a surety-suit.' Cf. Plautus, *Trin.* ii. 4. 27 'quas sponsiones pronuper tu exactus es?' At Athens sureties were given (1) for the appearance of the defendant, as in modern times; (2) for the payment of a fine.

5. **ἀναδέξασθαι**: as in Horace, *Ep.* ii. 2. 67 'hic sponsum vocat.'

7. **εἰς γάμους**: women were not present at dinner-parties save on family occasions such as a wedding or a funeral. So here the occasion is particularly unseasonable (cf. Lucian, *Symp.* 40), and the words would form an unfortunate epithalamium. Attacks on women are common in the Greek poets, especially in Euripides. Cf. *πῦρ καὶ θάλασσα καὶ γυνή, κακὰ τρία* and *χειμὼν κατ' οἴκους ἐστὶν ἀνδράσιν γυνή.*

9. **προσάγειν ὠνητήν**: men called *προπράτορες* or *προπῶλαι* were regularly employed to find purchasers for goods.

13. **ἀπείπασθαι**, 'reject,' 'refuse.' So used by Hdt. iv. 120 *τῶν ἀπειπαμένων τὴν σφετέρην συμμαχίην*. Otherwise not found until Aristotle.

τόκον: some MSS. read *τόμον*, 'a portion.' But it seems more unseasonable to come and demand payment of interest when a sacrifice is in progress; further, the request for a share would only be unseasonable if made too late, but this is not implied in the present participles.

14. **μαστιγουμένου οἰκέτου**: slaves were treated better at Athens than at Rome, where there was less regard for the value of human life; but in a lawsuit it was quite usual for both parties to offer their slaves for torture in proof of their respective cases. The *ἀκαιρία* here of course lies in suggesting to the master the possibility of his losing a valuable slave. The remark is not directed at the delinquent.

16. **συγκρούειν**, 'to set them at loggerheads.' If the matter was not quietly settled before a *διαιτητής*, they would have to enter upon a lawsuit.

17. **ὀρχησόμενος**: so Casaubon for MSS. *ὀρχησάμενος*. Cf. Hom. *Od.* i. 152 *μολπή τ' ὀρχηστύς τε· τὰ γάρ τ' ἀναθήματα* (delights) *δαιτός*. As a rule at this period the dancing at a dinner-party was done by professionals, the guests merely looking on (see illustration, p. 17); but as the evening wore on the boisterous spirits would doubtless take a more active part; cf. XV. 14, and VI. 5.

XIII. ΠΕΡΙΕΡΓΙΑΣ

The Officious Man is to be distinguished from the Complaisant Man on the one hand, and the Unseasonable Man on the other. The intentions of the *ἄρεσκος* are not genuine, whereas the *περίεργος* is always thinking of others; the *ἄκαιρος* again thinks too much of himself, and so does the wrong thing at the wrong time, while the *περίεργος* does the right thing but carries it too far.

1. **προσποίησις**: cf. *εἰρωνεία* (I) *προσποίησις ἐπὶ χεῖρον πράξεων καὶ λόγων*. In the present passage the force of the preposition *πρός* seems to be more definitely marked; the word implies a line of conduct in addition to what is natural, or beyond one's powers. As in several of the Characters, the actual shade of meaning can be best seen from the instances which follow.

2. **μετ' εὐνοίας**: his intentions are good, but his judgment is distorted.

4. **ἔν τινι στάς**: *ἔνστασις* (*ἐνστῆναι*) is used technically, meaning 'an objection in argument.' It is possible to give the simple verb this meaning, when combined with the preposition, though we have no exact parallel. It can hardly be taken as an example of Tmesis. Reiske reads *ἐνστάς*, as also Jebb.

5. **πλείω . . . κεράσαι**: referring to the *οἰνοχόος*, who mixed the wine with water in a large bowl, from which it was afterwards transferred to the cups of the drinkers. The strongest mixture seems to have been in the proportion of half and half; the weakest in that of one of wine to five of water. Cf. Horace, *Odes* iii. 19. 11; and Anacreon (flor. 540 B. C.), *Frag.* 40 (Bgk.) *καθαρῇ δ' ἐν κελέβῃ πέντε τε καὶ τρεῖς ἀναχείσθω*.

7. **καὶ οὓς**: even if he is unacquainted with them.

8. **τὴν ὁδὸν καταλιπών**: these words do not occur in the MSS. but are inserted by Herwerden from the Munich Epitome. For *ὁδός* and *ἀτραπός* cf. Ar. *Nub.* 75.

9. **οὗ πορεύεται**: it is unnecessary to alter to *οἵ* with Casaubon.

Strict grammar requires ὅπου, but cf. Soph. *Aj.* 1259 *οὐ μαθὼν ὃς εἶ φύσιν*.

τὸν στρατηγόν: that such conduct should be regarded as possible shows that the ideas of discipline in the citizen-armies of ancient Greece (with the exception of Sparta) differed very considerably from those of the present day; cf. the action of the Coward (XXV). The *περίεργος* must be supposed to be holding some subordinate command.

11. **παραγγελεῖ** (in one of the minor MSS.) seems better suited to the context than the present tense. The *παράγγελσις* was passed from the general to his officers and by them communicated to the troops; cf. the orders of the day conveyed in the Roman army by *tesserae*.

12. **τῷ δωματίῳ**, 'bedroom.'

14. **εὐτρεπίσαι**: the verb is used by Hippocrates of parts of the body, meaning 'to regulate.' Foss and Jebb read *εὖ ποτίσαι*.

15. **γυναικός**: a female relation, or the wife of some friend, of whose funeral arrangements he has charge. For *his* wife we should expect *τῆς γυναικός*.

Mr. E. L. Hicks, *Journ. Hell. Stud.* iii. p. 132, says that the *περιεργία* consists in (1) the insertion of the mother's name, and (2) the addition of the phrase *χρηστοὶ πάντες*. The former never occurs in extant inscriptions, and the latter, and similar phrases, e. g. *χαῖρε*, though common in other parts of Greece, are never found at Athens. The inscription upon the tombstone we reproduce (facing page 19) reads Κρατιστω Ολυνθια Αγρωνος θυγατηρ Γλαυκιου δε γυνη. This may be taken as an ordinary type. Another which belongs to this period represents the parting between husband and wife, and is inscribed merely Κοραλλιον Αγαθωνος γυνη. Mr. R. C. Bosanquet kindly informs us that a still simpler form with only the woman's name is not uncommon. The feeling at Rome varied: the closing words of the epitaph of Claudia ('domum servavit: lanam fecit: dixi: abei') are short and dignified as compared with some of the longer inscriptions that have come down to us.

17. **ποδαπή**: i. e., in the case of an ordinary Athenian, the name of the deme. On the monument of Dexileos in the Street of Tombs we may still read Δεξιλεως Λυσανιου Θορικιος εγενετο επι Τεισανδρου αρχοντος απεθανε εν Ευβουλιδου εγ Κορινθωι των πεντε ιππεων.

'Dexileos son of Lysanias, of the deme of Thoricus, born in the archonship of Teisander, died in that of Eubulides, at Corinth one of the five knights' (i. e. of the five famous knights who fell at the battle of Corinth 394 B. C.).

19. ὀμνύναι μέλλων: an instance of his 'fussiness.' He will not take the oath and have done with it, but must needs speak of it to the bystanders. Taken in this light it is not unlike the preceding trait. Giesecke quotes Menander, *Frag.* 569:

Γλυκέρα, τί κλάεις; ὀμνύω σοι . . .
ὁμωμοκὼς καὶ πρότερον ἤδη πολλάκις.

XIV. ΑΝΑΙΣΘΗΣΙΑΣ

1. **ἀναισθησία.** It has been disputed whether the meaning of the Greek word is best rendered by 'absent-mindedness' or 'stupidity.' Several of the actions of the *ἀναίσθητος* go to support the former view, but on the other hand the definition (*βραδυτὴς ψυχῆς*) is in favour of the latter. Aristotle (*Nic. Eth.* ii. 7) regards it as the deficiency of *σωφροσύνη*, while *ἀκολασία* is the excess. As in *σωφροσύνη* the senses are in perfect and harmonious control, *ἀναισθησία* will imply a want of proper development in that respect, and the *ἀναίσθητος* appears to be the man whose powers of perception are deficient, or not put into use until it is too late. 'Boeotum in crasso iurares aere natum.'

3. **λογισάμενος ταῖς ψήφοις,** 'after reckoning up with the counters'; cf. XXIII *θεῖναι τὰς ψήφους.* It was the custom to keep a calculating-board, like the abacus in use at kindergarten establishments, for the settlement of accounts (cf. the use of a ready-reckoner at the present day). Such boards are still used in China. We have examples of both Greek and Roman abaci (40 in. by 28) made of marble.

4. **Τί γίνεται;** 'what does it come to?' Cf. Dem. *c. Phormionem* 24 (914) *ἑκατὸν εἴκοσι στατήρων γίγνονται τρισχίλιαι τριακόσιαι ἑξήκοντα δραχμαί* (120 staters amount to 3360 drachmae).

δίκην φεύγων. When he is defendant in a suit he fails to appear in court on the appointed day (*κυρία*), and consequently a *δίκη ἔρημος* (judgment by default) is entered against him.

8. **ἀνιστάμενος,** 'getting up and going out.'

11. **ἵνα παραγένηται:** sc. *τῇ προθέσει* (the laying-out for burial). A visit to the house before the funeral was a mark of sympathy expected from all friends and relatives, Demosth. *Macartat.* 64 (1071). Cf. the modern custom of leaving cards. A good instance of such *ἀναισθησία* is the question of Claudius after he had had Messalina put to death, 'cur domina non veniret?' Suet. *Claud.* 39.

14. **μάρτυρας παραλαβεῖν.** A man would naturally bring wit-

nesses when he was making, not when he was receiving, a payment. In Ar. *Eccl.* 446 Praxagora declares that women will lend each other clothes, trinkets, or money, *μόνας μόναις οὐ μαρτύρων γ' ἐναντίον*, and never withhold payment of a loan, whereas men nearly always do. 'Yes,' says Blepyrus, 'though witnesses *were* present.' See also *Nub.* 1152. Cf. *μετὰ μαρτύρων ἀπαιτεῖν*, XVIII.

16. **παλαίειν . . . καὶ τροχάζειν.** Wrestling and running were part of the customary training in *γυμναστική*. The Stupid Man carries them to excess for his children. Aristotle, *Nic. Eth.* viii. 4, speaks of this as *ἐμπόδιον πρὸς τὴν αὔξησιν*.

For *τροχάζειν* cf. Eurip. *Medea* 46 *ἐκ τρόχων*. Some have interpreted it of trundling hoops, but this is not so well suited to *παλαίειν*.

17. **φακῆν**: cf. XXX. The *ἀναίσθητος* is supposed to be 'roughing it' in the country.

19. **Ἡδύ γε κ.τ.λ.** The reading of the MSS. is obviously corrupt ('conclamatus locus,' Casaubon), and in such a case it is only possible to conjecture the general sense of the passage. The MSS. have *τῶν ἄστρων νομίζει ὅτι δὴ καὶ οἱ ἄλλοι λέγουσι πίσσης*. Foss supposes a lacuna, and re-writes: *Ἡδύ γε τῶν ἄστρων [τὸ φῶς· φαινομένων δὲ τῶν ἄστρων] νομίζειν . . . πίσσης [μελάντερον εἶναι τὸ σκότος]*. We follow Jebb in reading *ὄζει* for *νομίζει* (Coray) and *τῆς γῆς* for *πίσσης* (Schneider).

21. **τὰς ἱερὰς πύλας.** We retain the MSS. reading in preference to *Ἡρίας* (Meurse) or *Ἡριαίας* (Wachsmuth), the Gate of Tombs (*ἤρια*). We know that there was a 'Sacred Gate' at Athens (Plutarch, *Sulla* 14), and on the other hand there is no certain evidence for the existence of an Erian or Eriaean Gate. Miss Harrison (*Mythology and Monuments of Ancient Athens*, p. 9) identifies the Sacred Gate with the Dipylon, the large double gate leading north-west to Eleusis, the Academy, and Colonus. It stood in the wall of Themistocles and connected the Inner with the Outer Cerameicus, of which the latter was used as a place of burial. Remains of the gate and of many of the tombs are still to be seen (see page 19).

XV. ΑΥΘΑΔΕΙΑΣ

Αὐθάδεια is represented by our 'Surliness.' But the original meaning of the word was wider. In the *Magna Moralia* we find *ὁ γὰρ αὐθάδης αὐτοάδης τίς ἐστιν, ἀπὸ τοῦ αὐτὸς αὐτῷ ἀρέσκειν*, 'a man self-centred and without consideration for others.' But the *αὐθάδης* of Theophrastus is not such an objectionable person. He is reserved and proud, and adopts a surly manner in order to keep others at a distance, but he is not necessarily incapable of doing a kind action, though it will be in an ungracious way.

1. **ἐν λόγοις.** The definition is not complete; deeds as well as words are meant, as some of the instances following show.

3. **Πράγματά μοι μὴ πάρεχε**: a common colloquial phrase, adopted by Plautus, *Cas.* 728.

5. **ἂν ἀποδοῖτο**, 'he will sell it.' Potential optative. Cf. Goodwin, *M. and T.* § 236 foll.

τί εὑρίσκει, 'what it fetches,' i.e. 'what he gets for it.' Cf. Xen. *Oec.* ii. 3 *πόσον ἂν οἴει εὑρεῖν τὰ σὰ χρήματα πωλούμενα*; the use is exactly like that of the French *en trouver*.

6. **εἰς τὰς ἑορτάς**, '*at* feast-tide,' Jebb; but more probably 'presents of food *for* the festival dinner. Cf. *εἰς τὸν ζωμόν*, IX. 11. Such presents were brought by friends and relations to the mother at a naming-feast. At the great festivals it was customary to hold sacrifices in private houses, followed by banquets, similar to our Christmas or wedding festivities, and portions were exchanged as a compliment between friends; cf. Ar. *Ach.* 1048 *ἔπεμψέ τίς σοι νυμφίος ταυτὶ κρέα | ἐκ τῶν γαμῶν*, and the modern distribution of wedding cake.

7. **οὐκ ἂν γένοιτο διδόμενα**: possibly 'it cannot be meant as a gift,' i. e. some return is expected. Most editors have emended the passage, e. g. *οὐκ ἂν γεύοιτο διδομένων*, 'he will not touch their offerings' (Jebb). *οὐκ ἄν γε δέοιτο* (Ilberg) is well suited to the character of the *αὐθάδης*, 'he does not require presents'; but the position of *γε* is difficult.

8. ῥυπώσαντι. The reading of most MSS. (ἀπώσαντι) can hardly stand with ὤσαντι in the following line. The reading in the text is confirmed by Seneca, *de Benef.* vi. 9. 1 'num quid est iniquius homine qui eum odit a quo in turba calcatus est aut respersus aut quo nollet impulsus' (Casaubon). For the use of ῥυπόω cf. Homer, *Od.* vi. 59. Jebb, following Ast, reads χρώσαντι.

9. ἔρανον, 'a subscription' (Jebb). The word is used originally of a banquet to which each guest contributed a share, then of a subscription raised by a man's friends (ἔρανον εἰσφέρειν) to help him out of difficulties, and lastly is applied to some sort of club or mutual benefit society (sometimes called ἑταιρεῖαι). Cf. XVII.

11. ἀπόλλυσι καὶ τοῦτο. Seneca, *ib.* vi. 4. 6 'perdere se credidit, non donare.'

13. οὐκ ἂν ὑπομεῖναι. ἄν with this kind of infinitive is only found in two other passages in Theophrastus (X. 12, XXIV. 16). The Leipzig editors suggest that ἐθελήσειεν be read with Petersen for MSS. ἠθέλησεν or θελῆσαι below; we may perhaps substitute ὑπομείναι for the infinitive, and regard both clauses as answers made by the αὐθάδης, as in οὐκ ἂν δοίη above.

14. οὔτε ᾄσαι οὔτε ῥῆσιν εἰπεῖν. Singing and recitation were the chief forms of entertainment in which the guests took part at ancient banquets. (Flute-girls were often hired.) The former generally consisted of σκόλια or 'catches,' the best-known example being the ἐν μύρτου κλαδί κ.τ.λ., of Callistratus, celebrating the exploits of Harmodius and Aristogeiton. The recitations were commonly speeches from the tragic poets, and were delivered as a last resource by those who could not or would not sing—a method not unknown in modern school performances. Cf. Ar. *Nub.* 1371 ὁ δ' εὐθὺς ᾖσ' Εὐριπίδου ῥῆσίν τινα, and ῥῆσιν εἰπεῖν Herondas iii. 30.

ὀρχήσασθαι. See note on ὀρχησόμενος, XII.

15. τοῖς θεοῖς κ.τ.λ. This final touch illustrates the self-confidence of the αὐθάδης.

XVI. ΔΕΙΣΙΔΑΙΜΟΝΙΑΣ

1. **δεισιδαιμονία.** Hesychius explains this as *φοβοθεία*, Suidas as *εὐλάβεια περὶ τὸ θεῖον*. *δεισιδαίμων* is used in a good sense, 'god-fearing,' 'pious,' by Xenophon, *Cyr.* iii. 3. 58, *Ages.* xi. 8, and by Aristotle, who however implies, as Jebb points out, that it could be used in a bad sense, *Pol.* v. 11. 1315 *a*. The noun is similarly used by Polybius and Diodorus. In the New Testament the noun occurs in Acts xxv. 19, where it is used by Festus to Agrippa of the new Christian religion, and the adjective in Acts xvii. 22, where St. Paul in his speech on the Areopagus says, 'Ye men of Athens, I perceive that in all things ye are too superstitious' (R.V. 'somewhat superstitious,' margin 'Or religious'). Plutarch in his treatise *περὶ Δεισιδαιμονίας* uses the word in a bad sense, as Theophrastus does, to mean 'superstitious.' Varro, quoted by Casaubon from Augustine, says 'deum a religioso vereri, a superstitioso timeri.' The definition in the text, 'cowardice in regard to the divine,' is fairly accurate. We may compare Bacon's Essay *Of Superstition*.

2. **ἔτι πρὼ ἤδη**: V reads *ἐπιχρωνῆν*, the other MSS. omit it. No satisfactory emendation has been made. As Immisch points out, with *ἀπὸ ἱεροῦ* to denote place, we should look for a phrase expressing time. We have adopted Petersen's suggestion. *ἐπὶ χοῶν* (Foss), 'on the Feast of Pitchers' (the second day of the Anthesteria), would do, but unfortunately whitethorn was used on that day, not bay.

3. **ἀπονιψάμενος**: *ἀπονίπτεσθαι*, to wash the hands, *πλύνειν* (cf. XXII), clothes, and *λούεσθαι*, the whole body. Washing in some form or other is found in the religious rites of all nations. The Pharisees 'except they wash themselves eat not' (Mark vii. 4); there is the Christian rite of baptism; Hindus bathe in the Ganges during an eclipse of the sun; the Aztecs used to sprinkle their children with water at the naming ceremony. Cf. Persius ii. 16 'noctem flumine purgas.'

περιῤῥανάμενος: vessels for sprinkling-water (*περιῤῥαντήρια*) were placed at the door of every temple like the stoups or receptacles for holy-water (a survival of Roman Catholic times) still to be seen in the wall at the doors of our old churches. According to Hdt. i. 51,

Croesus dedicated two such vessels at Delphi, one of gold and the other of silver. The Superstitious Man would not necessarily enter the temple itself. When Diogenes saw a man sprinkling himself, he exclaimed, 'Do you not know, unhappy man, that sprinkling will no more rid you of mistakes in conduct than it will of mistakes in grammar?' (Diog. Laert. vi. 2. 42). Cf. *Anth. Pal.* xiv. 71.

4. δάφνην, 'a bit of laurel.' The laurel or bay was sacred to Apollo ('laurea donandus Apollinari,' Hor. *Od.* iv. 2. 9); hence to 'bite the bay' (Juv. vii. 19) meant to be a poet. Hence 'poet-laureate.' The bay was also the sign of prophecy (*μαντικός*), and it was considered as an amulet or charm to avert evil (*ἀλεξίκακος*): these were both attributes of Apollo. It is as a charm against evil that the Superstitious Man carries it. There was a proverb *δαφνίνην φορεῖν βακτηρίαν* (Casaubon). Immisch compares *Geop.* xi. 2. 5 *ἔνθα ἂν ᾖ δάφνη, ἐκποδὼν δαίμονες*. In Lucian, *Bis Acc.* 792, Apollo's life is spoken of as a perpetual round of visits to his various shrines, 'wherever by drinking of the sacred spring or chewing the bay (*μασησαμένη τῆς δάφνης*) or shaking the tripod his priestess claims his presence.'

5. **τὴν ὁδὸν ἐὰν κ.τ.λ.**: *ὑπερδράμῃ* is Pauw's emendation for MSS. *περιδράμῃ*. *γαλέη* or *γαλῆ* was the generic name of animals like weasels, polecats, stoats, &c. One species at any rate was domesticated (Ar. *Pax* 795); according to Prof. Rolleston, *Camb. Journ. of Anatomy and Physiology*, 1868, this was probably the white-breasted marten. The cat as we know it, *αἴλουρος*, is generally thought to have been unknown in Greece till Macedonian times, though worshipped in Egypt (cf. Hdt. ii. 66) and mentioned in inscriptions there as early as 1684 B.C. Domestic cats are depicted however on a vase of Athenian workmanship of the fifth century B.C. (British Museum III. E 172). Any unclean animal running across one's path was a warning sign. Cf. Ar. *Eccl.* 792, 'If an earthquake took place or a warning fire appeared or a weasel rushed across (*διάξειεν*), they would stop bringing them in.' Prometheus first taught men to read these *ἐνόδιοι σύμβολοι* (Aesch. *P. V.* 487). In some parts of England a mouse is still held to forebode 'a death in the family,' and three magpies mean a marriage. It is said that a Cornish miner will not go to his work if a hare or a rabbit crosses his path. Cf. also Ar. *Ran.* 196, 'Oh dear! oh dear! what did I meet when I came out this morning?'

6. **ἕως διεξέλθῃ τις**: more regularly **πρὶν ἄν** after the negative; **ἕως** with the subjunctive without **ἄν** is also an irregularity, but occurs in Plat. *Phaed.* 59 E; for other exceptions see Goodwin, *M. and T.* § 620. Cf. **μέχρι** in Thuc. i. 37. The other person would thus intercept the ill-luck. Cf. **ἐς κεφαλήν σοι** as a retort to a curse, Ar. *Pax* 1063. In the North Riding of Yorkshire, a coin, placed in the road at the point where a weasel has crossed, is supposed to divert the ill-luck from the man who has seen the animal to the next passer-by who picks up the coin.

λίθους τρεῖς: like the throwing of salt over the left shoulder to avert the ill-luck foretold by the spilling of it. Columella (quoted by Casaubon) advises that three stones should be planted with the young fruit-tree to avert blight. Three was one of the mystic numbers. Cf. 'Terna tibi haec, &c., numero deus impare gaudet,' Verg. *Ecl.* viii. 73.

ὑπὲρ τῆς ὁδοῦ διαβάλῃ: throws across (the weasel's path) *along* the road he is to traverse.

7. **ἐὰν ἴδῃ ὄφιν**: snakes were signs of divine intervention; cf. the two serpents from Tenedos, *Aen.* ii. In Ter. *Phorm.* iv. 4. 24 a snake dropping from the roof is coupled with the crowing of a hen as a heavenly warning. At the temple of Asclepius at Epidaurus sacred snakes were kept by the priests and trained to lick the patients' sores. Cf. also the brazen serpent of Moses. Snakes were sacred to Juno Lanuvina, see Propert. v. 8. 3. The holding of serpents in processions (see Dem. quoted below) was probably a survival of a barbarous test of courage. Red Indians use rattlesnakes for this purpose (see Lang, *Custom and Myth*, p. 21). A snake, supposed to be a re-incarnation of Asclepius, was consulted throughout Asia Minor in the second century A.D. (see Froude, *Short Studies*, 'A Cagliostro of the Second Century').

8. **παρείαν**: *παρείας* or *παράς* was the harmless yellow snake sacred to Asclepius (see above). Cf. Ar. *Plut.* 690.

Σαβάζιον: a type or aspect of Dionysus. Cf. Ar. *Av.* 675. His worship was of an orgiastic kind, and we see from Dem. *de Cor.* 260 (*τοὺς ὄφεις τοὺς παρείας θλίβων καὶ ὑπὲρ τῆς κεφαλῆς αἰωρῶν*) as well as from inscriptions and coins that the votaries used to march along carrying snakes. Page 22 shows a Maenad wreathed with ivy, carrying in her left hand (which is imperfect) a thyrsus, and

in her right a speckled snake. The Superstitious Man like the ὀψιμαθής (XXVII) belongs to the μυσταί of Sabazius.

ἱερόν: another kind of sacred snake, known as 'the sacred.' It is described by Aristotle, *H. A.* viii. 29. 607 a, as small, hairy, and venomous (Jebb).

ἐνταῦθα ἡρῷον εὐθύς κ.τ.λ.: V has ἱερῶν with ι erased; this is Dübner's emendation. There seems to have been some connexion between snakes and heroes. The Romans used to make a sacred enclosure (*bidental*) about a spot struck with lightning. Plato, *Legg.* x. 910 A, complains that the houses and streets are filled with the βωμοὶ καὶ ἱερά of superstitious people on account of bad dreams. There is also evidence for such erections in houses at Pompeii.

9. **τῶν λιπαρῶν λίθων κ.τ.λ.**: Immisch compares Clem. Alex. *Strom.* vii. 483 πάντα λίθον τὸ δὴ λεγόμενον λιπαρὸν προσκυνοῦντες. Τριοδῖτις or Trivia was one of the aspects of Hecate, to whom rude altars were erected at the cross-roads; the oil was an offering. This was a relic of fetichism. Cf. the ὀμφαλός at Delphi, which was anointed with oil and wrapped in wool on feast-days (Paus. x. 24). Cf. Jacob at Bethel, Gen. xxviii. 18. See also Luc. *Alex.* 30. According to Lang, *Custom and Myth*, p. 52, savages more frequently smear their fetich-stones with red paint.

10. **ἐπὶ γόνατα πεσών**: an attitude of worship, not of prayer. The Greeks stood with uplifted arms to pray[1]. Plutarch περὶ Δεισ. speaks of ἀλλοκότους προσκυνήσεις.

11. **προσκυνήσας ἀπαλλάττεσθαι**, 'worship them before he goes his way.'

ἐὰν μῦς κ.τ.λ. According to Cicero, *de Div.* i. 44. 99, it was considered a portent when before the Marsian war mice nibbled some shields at Lanuvium. Clemens Alexandrinus, *Strom.* vii. 4. 24, quoted by Casaubon, says that Bion remarked on a similar occurrence that the wonder would have been if the sack had eaten the mouse. Cf. Hesych. θυλακοτρώξ = μῦς. Blaydes compares Com. anon. iv. 612:

ἂν μῦς διορύξῃ βωμὸν ὄντα πήλινον
κἂν μηδὲν ἄλλ' ἔχων διατράγῃ θύλακον,
ἀλεκτρυὼν τρεφόμενος ἂν ἀφ' ἑσπέρας
ᾄσῃ, τιθέμενοι τοῦτο σημεῖόν τινες. . . .

[1] In the case of infernal deities they spread their hands towards the ground.

The temple of Apollo Smintheus contained images of sacred mice: at Chrysa in the Troad mice were held sacred, and the mouse was locally known as *σμίνθος*. According to Lang, *Custom and Myth*, p. 110, this mouse-worship was a survival of totemism. Cf. the offering of mice made by the Philistines, 1 Sam. vi.

12. **ἀλφιτηρόν**: Cobet's emendation for V *ἀλφίτην*.

ἐξηγητήν, 'expounder of sacred law,' i.e. of unwritten laws relating to ritual, funerals, &c. There were three of them, and they always belonged to the family of the Eumolpidae. The Superstitious Man bothers a high official with his silly portent.

14. **ἐκδοῦναι τῷ σκυτοδέψῃ ἐπιρράψαι**: cf. *ἀλλὰ θύλακον ῥάψαι* (to a cobbler), Herond. vii. 89. For the inf. cf. *ἐκδῷ ἐκπλῦναι*, XXII.

15. **ἐκθύσασθαι** (so Bernard, MSS. *ἐκλύσασθαι*): 'expiate the omen by sacrifice.'

τὴν οἰκίαν καθᾶραι: the more regular Attic form was *καθῆραι*. Houses, like persons, needed purification after pollution, e.g. by death or birth. The ceremony consisted in the sprinkling of water by means of a branch[1] of laurel or olive (cf. the branch of hyssop in the Passover, Ex. xii), and in the burning of certain materials which gave forth a purifying smoke. When some years ago a suicide took place in St. Paul's, no regular services were held till a service of purification had been performed.

16. **Ἑκάτης... ἐπαγωγὴν γεγονέναι**, 'that Hecate has been brought there by spells,' i.e. that the house is bewitched. According to Plato, *Rep.* 364 C, wizards (*ἀγύρται*) went round offering for payment to injure one's enemies by gaining the help of the Gods by means of certain alluring charms or binding spells, *ἐπαγωγαῖς τισὶ καὶ καταδέσμοις*. Cf. Hesych. *ἀπήτειρα*: *διὰ φαρμάκων εἰώθασί τινες ἐπάγειν τὴν Ἑκάτην ταῖς οἰκίαις*. We may compare the *ἴυγξ*, Theocr. ii, and Verg. *Ecl.* 8.

17. **κἂν γλαῦκες βαδίζοντος αὐτοῦ ἀνακράγωσι, ταράττεσθαι καὶ εἴπας**. We follow Immisch: *ἀνακράγωσι* is supplied by Foss, *ταράττεσθαι* is Schneider's emendation of V *ταράττεται*. Jebb reads *γλαῦξ βαδίζοντος αὐτοῦ ταράττηται, εἴπας*, but, as Immisch points out, it was the cry not the flight of an owl that was a bad omen at Athens.

[1] Rue was used in Roman Catholic times for sprinkling holy water, and was called 'Herb of Grace.' Lang, *Custom and Myth*, p. 152.

18. **Ἀθηνᾶ κρείττων**: the owl was sacred to Athene, and appears upon the coins of Athens: to see one was a good omen (Ar. *Vesp.* 1086), but to hear one the reverse. Cf. Menander, *Frag.* 534 *ἂν γλαῦξ ἀνακράγῃ δεδοίκαμεν*. This ejaculation probably meant 'Athene is mightier' or 'may Athene be mightier,' i.e. 'avert the omen.' Cobet compares *Ἡρακλῆς κάρρων Σέλευκε*, from Memnon ap. Phot., 224, 226 a, 18. In North Yorkshire, to see a single owl is unlucky, but to hear one hoot, and then see it, foretells that the person will have timely warning of some approaching danger.

19. **ἐπιβῆναι μνήματι**. Tombstones were sometimes flat slabs as with us. The Superstitious Man avoids touching the tomb because it contains a corpse, which was pollution. According to Aulus Gellius x. 15 (quoted by Casaubon), the Flamen Dialis never sets foot on ground 'in quo bustum est.'

οὔτ' ἐπὶ νεκρὸν οὔτ' ἐπὶ λεχώ. Both a corpse and a woman in childbed were considered pollution: hopeless cases and women in this condition were for this reason mercilessly ejected from the precincts of the temple-hospital of Asclepius at Epidaurus. Lustral water was placed at the door of the house where there was a death, that visitors on leaving might wash off the pollution. Cf. Eur. *Alcestis* 98. The Superstitious Man is not content with this remedy. Cf. Eur. *Iph. T.* 381 seqq.

20. **μιαίνεσθαι**: Siebenkees' emendation for V *μαίνεσθαι*.

φῆσαι: so Schneider for V *φήσας*.

21. **ἑβδόμαις φθίνοντος**, i.e. the 24th. V has *ἑβδομάσι* alone: we follow Immisch, who points out that the seventh day was called not *ἑβδομάς* but *ἑβδόμη*. The Superstitious Man looks upon the fourth day *μηνὸς ἱσταμένου*, and the fourth day *μηνὸς φθίνοντος*, as unlucky. The days of the third decade of the month were reckoned backwards. Cakes were offered to Hermes, God of luck, *ἐν τετράδι*, Ar. *Plut.* 1126.

22. **οἶνον ἕψειν**. Wine was often mixed with hot water before being drunk; apparently a libation of hot wine and water was part of the ceremonial on these days.

τοῖς ἔνδον. Cf. XXX. 21.

23. **μυρσίνας λιβανωτὸν πόπανα**. V has *λιβανωτῶν πίνακα*; frankincense was in grains, not in slabs or cakes. We follow Foss, who compares Menander, *Frag.* 129 *ὁ λιβανωτὸς εὐσεβὴς καὶ τὸ πόπανον*.

Myrtle wreaths would be worn by the celebrant, and frankincense and cakes would be burnt as the offering (Ar. *Vesp.* 861).

σπείσαι καὶ ἐπιθῦσαι στεφανῶν. V has *στεφανῶν* only; Immisch marks a lacuna before it and suggests the reading we have adopted. Certainly after his buying materials for sacrificing one would expect something like this.

24. **τοὺς Ἑρμαφροδίτους.** This is the earliest reference to this cult, but, according to Dr. A. S. Murray, herms, i. e. pillars with the head and shoulders of a god, surmounted by female heads but otherwise male, had been common enough before the time of Theophrastus. Such a statue is depicted on a vase figured in the *Bullet. Arch. Nap.*, *1st series*, V (1847), pl. 4, p. 36 (Reinach, *Rép.* i, p. 472), which may be ascribed to the end of the 5th century B. C. The use of *τούς* seems to imply that such statues were common in an Athenian house of the time of Theophrastus.

26. **ὀνειροκρίτας, μάντεις, ὀρνιθοσκόπους**: interpreters of dreams (cf. XXV. 7), seers (who divined by sacrifice, i. e. by the appearance either of the victim or of the flame), and augurs (who divined by the flight and cries of birds). The augurs had no official standing at Athens as they had at Rome.

27. **τελεσθησόμενος πρὸς τοὺς Ὀρφεοτελεστάς**: the MSS. read *εὔχεσθαι δεῖ. καὶ τελεσθησόμενος πρὸς τοὺς Ὀρφεοτελεστὰς κατὰ μῆνα πορεύεσθαι μετὰ τῆς γυναικός, ἐὰν δὲ μὴ σχολάζῃ ἡ γυνή, μετὰ τῆς τίτθης καὶ τῶν παιδίων*: *τελέομαι* means 'to be initiated,' not 'to celebrate mysteries'; *κατὰ μῆνα* must therefore be out of place. We follow Immisch in connecting this sentence with the preceding, placing the words *κατὰ μῆνα . . . παιδίων* after *δόξειεν ἂν εἶναι*, and changing *πορεύεσθαι* to *πορευόμενος*. Orpheus was regarded as the founder of a cult of ascetics; by this time the Orphic mysteries had fallen into discredit. Cf. Plat. *Rep.* 364 D, Dem. *de Cor.* 259.

29. **ἐπὶ θαλάττης**, 'on the seashore'; sea-water was supposed to have peculiar purificatory powers. Purification on the seashore was part of the ceremony of the Great Eleusinian Mysteries. According to Diogenes Laertius, iii. 1. 8, when Euripides fell sick he was cured by the priests by the application of sea-water, and said *Θάλασσα κλύζει πάντα τἀνθρώπων κακά* (*Iph. T.* 1193).

ἐπιμελῶς. The adverb is slightly out of place; Meier compares phrases like *ἰδίᾳ τὸ λυσιτελοῦν, ἀεὶ τοὺς παρόντας*, but the reading of the whole passage is doubtful.

32. κἂν ποτε ἐπίδῃ σκορόδων ἑστιώμενον: V reads *σκορόδῳ ἑστεμμένων*, and *ἀπελθόντων* for *ἀπελθών*. The reading is very doubtful here. We follow Jebb.

τῶν ἐπὶ ταῖς τριόδοις: a supper was placed for Hecate on her roadside altars. Cf. *τὰ Ἑκαταῖα κατεσθίειν*, Dem. *in Con.* 39 (1269). Jebb quotes Ar. *Plut.* 595: 'Hecate can tell us whether it is better to be poor or hungry. She says that well-to-do or rich people send her a supper every month: whereas poor people snatch it away when it has hardly been put down.' Cf. also Luc. *D. M.* i. 1.

33. ἀπελθών, 'he returns home.'

ἱερείας καλέσας κ.τ.λ.: i. e. priestesses of expiation. Plut. *περὶ Δεισ.* 168 D mentions *γρᾶες ἀπομάκτριαι*. Cf. Menander *Frag.* 530. 21 *περιμαξάτωσάν σ' αἱ γυναῖκες ἐν κύκλῳ | καὶ περιθεωσάτωσαν* (Immisch). The carrying of a victim round a person or place that required purification was the origin of the Roman Ambarvalia; it was also considered a cure for madness. Cf. Ar. *Eccl.* 128 *περιφέρειν χρὴ τὴν γαλῆν*, and Plautus, *Amph.* ii. 2. 143 'Quin tu istanc iubes pro cerrita circumferri?' 'Why don't you have something carried round her like a madwoman?'

34. σκίλλῃ ἢ σκύλακι, 'a sea-leek or a puppy-dog.' In Theophrastus' *History of Plants* we read *πᾶν ἐν σκίλλῃ φυτευόμενον εὐβλαστὲς καὶ θᾶττον αὐξάνεται* (ii. 5. 5). Lucian, *Men.* 7, quoted by Jebb, mentions squills in one of these ceremonies. Puppies are similarly mentioned by Plutarch, *Quaest. Rom.* 68, who calls the process *περισκυλακισμός*. They were sacrificed to Enyalius at Sparta (ib. 111): cf. Paus. iii. 14. 9.

35. εἰς κόλπον πτύσαι: this was supposed (1) to avert omens, (2) to protect against Nemesis. Cf. Pliny, *H. N.* xviii. 4. 7, and Lucian, *Nav.* 15 'Nay, Adeimantus, you wax insolent, and forget to spit into your bosom' (Jebb). Seeing a maniac in this case would be considered by the Superstitious Man as a foreboding that he would some day become one himself. Cf. Theocr. vi. 39; xx. 11; Juv. vii. 112. Theophrastus wrote a treatise *περὶ Ἐπιλήψεως*.

XVII. ΜΕΜΨΙΜΟΙΡΙΑΣ

1. **μεμψιμοίρια**: *μέμφομαι*, *μοῖρα*, 'complaining of one's lot'; used in this sense by Aristotle; similarly *μεμψίμοιρος* in Lucian and *μεμψιμοιρεῖν* in Polybius. Discontent in English may imply a desire to better oneself, but there is no such redeeming feature in the discontent of the Grumbler. He is discontented in the worst sense of the word. The world is against him. Any good fortune he gets is merely ill-fortune disguised. Any kindness that is done him has an ulterior motive. If you give him a shilling, instead of being grateful, he hates you because it is not half-a-crown.

3. **μερίδα**. It was customary at feast-tide to celebrate a sacrifice and a feast at one's own house; portions were sent to friends who were not present. See note on XV. 6.

4. **Ἐφθόνησε**: Pauw's emendation for MSS. *ἐφθόνησας*.

οἰναρίου, 'your wretched wine,' contemptuous diminutive. Cf. 'Graeculus esuriens,' Juv. iii. 78.

6. **Θαυμάζω, εἰ**, 'I wonder if,' not the idiomatic use instead of *ὅτι*.

ἀπὸ τῆς ψυχῆς οὕτω: Blaydes, comparing Ar. *Nub.* 86, would read *ὄντως*.

τῷ Διί: see note on *εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ* in III.

οὐ διότι ὕει: some editors insert *οὐχ* before *ὕει*, but this is unnecessary.

8. **ὕστερον**: i.e. *ὕστερον τοῦ δέοντος*. So Thuc. vii. 27.

10. **Θαυμάζω ὅ τι**, 'I wonder what I have bought,' i.e. 'I have bought nothing.'

ἄξιον: cf. III. 8; any price under three minae (£11) would be cheap. Cf. Dem. *Aphob.* init.

12. **Υἱός**. Jebb compares Luc. *Charon* 17, where Hermes points out a man 'who is rejoicing because his wife has borne him a male child, and is feasting his friends on the occasion.'

13. **τῆς οὐσίας τὸ ἥμισυ**: the more usual construction would

be *τῆς οὐσίας ἡ ἡμίσεια* (Thuc. has *τὴν πλείστην τῆς στρατιᾶς*, vii. 3); but both are found in Thucydides (viii. 8 and iv. 83). Cf. X, *τὸ μέσον τῆς ἡμέρας*, and XXX, *τὰ ῥαφανίδων ἡμίσεα*.

ἄπεστιν: in the sense of *ἀπόλωλεν*.

14. **πάσας τὰς ψήφους**: Athenian verdicts went by voting (cf. Aesch. *Eum.* ad fin.); as there were 500 jurors to each case, a unanimous verdict meant a good deal.

15. **τῷ γράψαντι τὸν λόγον**: Athenian counsel (e. g. Lysias, Demosthenes) composed speeches which their clients delivered in person: **λογογράφος** and **λογοποιός** were both used in this sense. The profession was despised because it was paid. Cf. Dem. *F. L.* 246 (418); Plat. *Phaedr.* 257 C.

τῶν δικαίων, 'pleas,' points in his case.

16. **ἐράνου**: see note in XV; there was an understanding that the man for whom the subscription was made should repay his friends when he could.

17. **ὅτε**. We follow Casaubon in reading *ὅτε* for *ὅτι*. In Ar. *Nub.* 716 we have an exact parallel. When the Chorus try to comfort Strepsiades with *μὴ νυν βαρέως ἄλγει λίαν*, 'Don't be too down-hearted,' he replies *καὶ πῶς; ὅτε μου φροῦδα τὰ χρήματα, φρούδη χροιά, κ.τ.λ.*

19. **εὐεργετημένον**: not *εὐηργετημένον*. This form is supported by inscriptions and by Hypereides *κατὰ Φιλ.* § 2.

XVIII. ΑΠΙΣΤΙΑΣ

1. **ἀπιστία**: the Distrustful Man gives no one credit for a spark of honesty; his life is one long defence against possible deception. *ἀπιστία* is prudence gone mad. There is nothing really vicious about the man; he would be just possible as a relation, but few could make him a friend.

2. **τὸν παῖδα**: i. e. the slave who regularly did the marketing.

3. **ὀψωνήσοντα**: to market. Cf. XI.

4. **φέρων αὐτὸς τὸ ἀργύριον**: it was usual to allow the slave to carry the purse. Cf. XXIII and Plautus, *Pseud.* 170 'I, puere, prae; cruminam (purse) ne quisquam pertundat cautio est.'

κατὰ στάδιον, 'every furlong.' Cf. *καθ' ἡμέραν*, daily.

5. **καθίζων**: for the tense see note on *εἰσιών* (VII). He is not content with merely stopping; he must sit down to it, and make quite sure nothing is missing.

6. **κατακείμενος**, 'in bed.' See note on *τὸν κατακείμενον* (XXV).

κἰβωτόν, 'wardrobe.' The chest shown on p. 25 is probably a *κιβωτός*. The keyhole is distinctly visible. In the centre of the picture two women are folding a garment; on the left another woman is turning round to address them. A chair with a garment thrown over it stands on the floor. On the wall hang two garments and a mirror. Wardrobes for hanging up clothes seem to have been unknown.

7. **σεσήμανται**: cupboards, instead of being locked, were often sealed with wax. Cf. Ar. *Thesm.* 427. Before the days of china the *κυλικούχιον* in a well-to-do family would be practically the plate-chest. Cf. Ar. *Eq.* 947, Lys. *Eratosth.* 10 seqq. and Plaut. *Epid.* 308 'ex occluso atque obsignato armario | decutio argenti tantum quantum mihi lubet.'

κυλικούχιον: MSS. *κυλιούχιον*, which may be correct. The comic poet, Plato, charged Hyperbolus with pronouncing *ὀλίγος ὀλίος*: this was possibly common in careless or affected speakers. Cf. the German *g* in *Lage*.

8. φῇ, 'says yes.' Cf. Plato, *Theaet.* 165 A *φάναι τε καὶ ἀπαρνεῖσθαι.*

9. γυμνός: nightshirts seem to have been unknown in Greece, and even in England they were not in general use as late as the fifteenth century. In *Odyssey* i. 437, Telemachus takes off his χιτών or shirt, to go to bed. There is negative evidence in Ar. *Eccl.*, e. g. 311 seqq. For England cf. the Inventory of Sir John Fastolf's goods in the *Paston Letters*, and Chaucer, *Boke of the Duchesse*, 293 'Me melte thus, in my bed all naked.' In the daytime γυμνός meant without the ἱμάτιον, i. e. in indoor costume.

11. οὕτω, 'even then.'

12. μετὰ μαρτύρων ἀπαιτεῖν: brings witnesses to his demand for interest, i. e. in order that, if the debtors do not pay it, they may not possibly at any future date say that they didn't pay when it was due because it was not demanded. Cf. Dem. *Phorm.* (xxxiv) 13 *κἀγὼ κλητῆρας ἔχων προσεκαλεσάμην αὐτόν*, 'I served him with a summons in the presence of witnesses.'

13. δύναιντο: i. e. if ever they wanted to do so, *εἴ ποτε βούλοιντο.*

14. ἐκδοῦναι: to send to the fuller (γναφεύς); the cleaning consisted of scouring with fuller's earth (Κιμωλία γῆ, Ar. *Ran.* 713) and carding to raise the nap (J.). According to Diog. Laert. v. 2. 1 Theophrastus was the son of a fuller.

οὐχ ὅς: sc. *οὐ τούτῳ ὅς.*

15. ἐγγυητής: he does not go to the best fuller, but to the man who will give him the best security for the return of the cloak. In Athenaeus xiii. 582, a person is described imploring a faithless fuller to return his cloak (J.).

16. μάλιστα μέν, 'if possible.'

17. οἰκεῖος: *familiaris*; ἀναγκαῖος, *necessarius.*

πυρώσας, 'assay them in the fire.' Cf. Rev. iii. 18 'gold refined by fire,' χρυσίον πεπυρωμένον ἐκ πυρός. Ast reads πειράσας, but this is unnecessary.

18. στήσας, 'weigh them.' The origin of this use of ἵστημι is seen in Hdt. ii. 65 *ἱστάναι τι πρός τι.* These two operations are preliminary to registering their weight and value. With ἐγγυητὴν λαβών cf. Ar. *Eccl.* 446 quoted in the note on XIV. 14.

χρῆσαι: κίχρημι, 'to lend.'

19. **αὐτοῦ ὄπισθεν**: cf. Dionysus and Xanthias, Ar. *Ran.* 285.

20. **φυλάττῃ αὐτόν**: MSS. *φυλάττηται αὐτῷ*. This is Meister's reading.

21. **ἀποδράσῃ**: this form of the Aorist is rare in Attic; the usual form is *ἀπέδραν*.

22. **Πόσου**: from *πόσοω*, 'to add up.' Cf. XXIII. 22.

κατάθου, 'enter it,'—'put it down,' as we say; sc. *ἐν γράμμασιν* or *εἰς γράμματα*. Cf. [Dem.] lxi. 2 *πάντα δὲ ταῦτα γέγραπται τὸν τρόπον, ὃν ἄν τις εἰς βιβλίον καταθεῖτο*.

πέμπειν: i. e. send the money from his house by a slave. According to Diog. Laert. iv. 3. 1, it was remarked as a peculiarity of the philosopher Polemo that he always carried money about with him. Many editors following Casaubon insert *εἰπεῖν* after *πέμπειν*: this seems unnecessary; it can be supplied from *κελεύειν* above.

23. **συνακολουθήσω**. The following perhaps makes the best of a difficult passage. 'Enter it on your books,' says the buyer; 'I am too busy at home at present to send the money.' 'Do not trouble yourself about that,' says the distrustful seller, 'I will return with you now, if you are going that way, and you can pay me the money at your door.' *ἂν σὺ σχολάσῃς* is merely a polite formula of request (cf. Ar. *Lys.* 412), here of asking to be allowed to accompany a person, and does not refer to *οὐ γὰρ σχολάζω* above. Meister's explanation, 'as soon as you have leisure,' requires more of *ἄν* than it will bear. Ast reads *ἂν σὺ μὴ σχολάσῃς*, Madvig *ἕως ἂν σὺ σχολάσῃς*.

XIX. ΔΥΣΧΕΡΕΙΑΣ

1. **δυσχέρεια.** The description (we can hardly call it definition) of *δυσχέρεια* is curiously restricted. The word is applied to 'a painful neglect of the person,' but the *δυσχερής* has actions assigned to him which seem to be only worse forms of *ἀηδία*. Jebb notices that twice in the *Philoctetes* the word *δυσχέρεια* is used in the restricted sense which Theophrastus has given to it here.

3. **μέλανας**: we follow Herwerden's emendation of the MSS. *μεγάλους* or *μεγάλας*; black nails would be a sign of disease, while mere size is not.

περιπατεῖν, 'promenade.' Cf. *περίπατος*, XII, and see note on XXIV. 3.

4. **συγγενικά**, 'hereditary.'

5. **αὐτόν**: the word gives emphasis to *τὸν πατέρα* and *τὸν πάππον*, and of course does not refer to the man himself.

6. **ὑποβάλλεσθαι**, 'to be introduced secretly.' Cf. *ὑποβολιμαῖος*, of a supposititious child. The *δυσχερής* is boasting even of the family complaints that make the members of it conspicuous.

7. **ἀντικνημίοις**: cf. Ar. *Eq.* 906:

ἐγὼ δὲ κυλίχνιόν τέ σοι καὶ φάρμακον δίδωμι
τὰν τοῖσιν ἀντικνημίοις ἑλκύδρια περιαλείφειν.

8. **δακτύλοις**, 'toes.'

9. **θηριωθῆναι**, 'fester.'

11. **ἐσθιομένους**, 'decaying.'

τὰ τοιαῦτα refers to what follows.

12. **θύων δ' αἱμάξασθαι** ('gets covered with blood') Meister's emendation for *ἅμα δ' ἄρξασθαι* of the MSS. *ἀπομύρξασθαι* (Ussing), 'to wipe away the sweat,' involves but slight change, but is not clearly to the point.

14. **ἀναπόνιπτος.** Badham's conjecture for the MSS. *ἀναπίπτοντος*. The Genitive is difficult and does not give good sense; whereas the absence of washing gives a distinct point.

15. σφύζεσθαι ('throb'), the reading of V, is an unusual word and is not likely to be a corruption of anything else. On the analogy of ἴζεσθαι and ἴζειν we may perhaps give it an active meaning. He uses rancid oil to rub himself with and gets his body 'in a glow,' as we say. Cf. Plautus, *Stich.* 226 'unctiones Graecas sudatorias.' See notes on IV. 27, IX. 19, and page 6. Amongst many emendations are χρίεσθαι (Jebb), δύεσθαι (Petersen), κλύζεσθαι (Foss).

16. χιτωνίσκον. See note in XXV.

The MSS. give a further paragraph, for which see note on βδελυρία (XI).

XX. ΑΗΔΙΑΣ

1. **ἀηδία.** This is defined as an attitude which causes annoyance without doing actual injury; perhaps the best modern equivalent is 'bad form.' The examples of *ἀηδία* that follow are rather vague, but we must remember that *ἀηδία* is not a moral quality or the absence of one, and consequently the *ἀηδής* will be guilty of offences that belong equally to the Unseasonable, the Gross, or the Boastful Man. It is the place and the occasion that make the difference, as Aristotle tells us in another connexion; and there are certainly times when we should not notice so much the gross or unseasonable character of a remark as such, but rather the want of proper feeling and the vulgarity which it displays.

ἔντευξις: literally 'a mode of encountering a person,' as the definition of *ἀρέσκεια* (V).

4. **προσελθόντων**: so Immisch for *προσελθών*. The genitive makes the sense clearer. For the action cf. the Arrogant Man (XXIV).

6. **μασώμενος**: cf. Ar. *Eq.* 716 *κᾆθ' ὥσπερ αἱ τίτθαι γε σιτίζεις κακῶς.* | *μασώμενος γὰρ τῷ μ' ὀλίγον ἐντίθης. . . .*

ὑποκορίζεσθαι, 'to call by pet names,' cf. *ὑποκορισμός*, the glossing over of a fault. Zenobius, i. 1 (quoted by Holland on the proverb *Ἀβυδηνὸν ἐπιφόρημα*) says that it was a custom at Abydos to have the children and their nurses down to dessert (*μετὰ τὸ δεῖπνον καὶ τὰς σπονδάς*) for the guests to see. The children cried, and this (he says) *ἀηδίαν εἶναι πολλὴν τοῖς δαιτυμόσιν.*

7. **πανούργιον**, 'young scamp.' The correction of Foss for the MSS. *πανουργιῶν*, gives exactly the turn of meaning required. Cobet proposed *πανούργημα*, comparing Eurip. *Ion* 336 *ἀδίκημά του γυναικὸς ἐγενόμην ἴσως.*

10. **τίς ἡμέρα**: i. e. of the month. For the imperfect *ὤδινες* (in speaking of dates) cf. Dem. *F. L.* 58 (359) *ἡ ἐκκλησία τῇ ἕκτῃ ἐπὶ δέκα ἐγίγνετο τοῦ Σκιροφοριῶνος.*

11. ὡς ἡδύ ἐστι : i. e. τὸ τίκτειν. ἀμφότερα must then be taken as referring to the pains and subsequent joy of childbirth, and ἄνθρωπον as equivalent to γυναῖκα. 'It is not possible for a human being to have one (i. e. children) without the other (i. e. pain).' Cf. *homo*, of a woman (=human being), Juvenal vi. 284. But the sentence is difficult, and the text may very well be corrupt.

12. καὶ ὅτι ψυχρόν. The change of subject is sudden, though this is not unusual in Theophrastus : it may be that some words have dropped out, e. g. ἐπὶ δεῖπνον καλῶν τινα εἰπεῖν, or κληθεὶς δ' ἐπὶ δεῖπνον εἰπεῖν (representing the ἀηδής as either host or guest). The latter is preferable, giving a contrast with ξενίζων lower down.

13. λακκαῖον, 'cistern-water.' Cold water was necessary for mixing with the draughts of wine. If we suppose that the ἀηδής is a guest, we see the want of breeding combined with boastfulness : he implies that the requirements of the banquet are attended to better at his own house.

14. μάγειρος : see note on VI. 11.

ὄψον : see note on XI. 14.

16. τὸν τετρημένον πίθον : alluding to the story of the daughters of Danaus. The same words are used by Lucian, *D. M.* 11. Cf. Horace, *Odes* iii. 11. 23 'stetit urna paullum sicca.'

εὖ ποιῶν, 'do what he will for them.' Contrast the use of the same words to mean 'thank you,' e. g. εὖ ποιῶν τοῦτο ἔδωκας.

18. τὸν παράσιτον : the position of the parasite was worse at Athens than at Rome ; but it seems to have been regarded as bad form to 'show off' one's parasite. Cf. the jest of Diogenes, who pointed out the mice to his guests, saying, 'these are my parasites' (perhaps referring to the older meaning of the word, an assistant at sacrificial feasts).

20. αὐτήν : i. e. the flute-player. We should perhaps read αὐλητρίδα. See note on XI. 14 and illustration on page 17.

XXI. ΜΙΚΡΟΦΙΛΟΤΙΜΙΑΣ

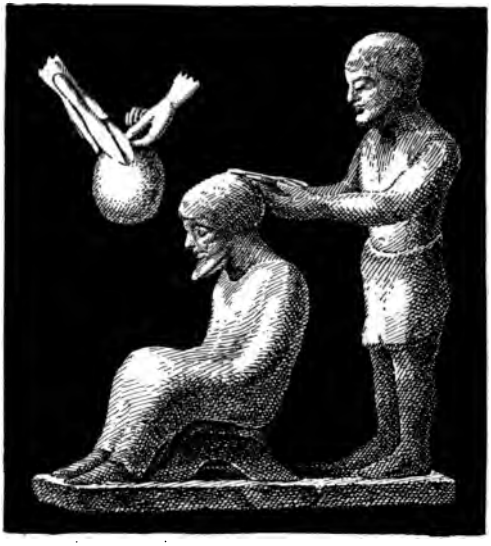
1. μικροφιλοτιμία is a petty striving after honour, 'sordida et frivola laudis cupido,' as Casaubon puts it. Healey calls it 'a shallow, petty, bastard Ambition, altogether illiberal and degenerous.' The *μικροφιλότιμος* is a character whom we cannot admire. He always wants to be in the right place and doing the fashionable thing; he apes the habits of his betters, and makes the most of any little honour that may come his way. He is not so much vicious as wanting in character; as long as he can 'show off' and make himself conspicuous he is content—and his type, we must add, is not uncommon at the present day.

For the paragraph inserted from the chapter on *ἀρέσκεια* in spite of the MSS., see note to V. Jebb points out the difference between the two characters clearly: the *ἄρεσκος* desires to be popular for what he is, the *μικροφιλότιμος* to be admired for what he has.

3. παρ' αὐτὸν τὸν καλέσαντα: the accusative is used by a common Greek idiom, and implies 'motion to' followed by 'rest at' (cf. X. 3 *ἀπαιτεῖν ἐπὶ τὴν οἰκίαν*). The seat is not necessarily the place of honour, which, according to Plutarch, was the first place at the first couch, while in Plato's *Symposium* the host sits at the lowest couch. At the dinner-party there would probably be some one present whose official position gave him a right to the place of respect; it is much more like the *μικροφιλότιμος* to pose as friend of the family and *habitué* of the table by getting placed next to the host.

4. ἀποκεῖραι: the young Athenian had his hair cut short on entering his seventeenth year, and it was customary in the time of Theseus (according to Plutarch) to go to Delphi and dedicate a lock of it in the temple. It is possible that this custom had been superseded by a similar dedication to Heracles, associated with the Οἰνιστήρια, the offering of a libation of wine. The decay of the older custom may have been connected with the Sacred Wars, and the *μικροφιλότιμος* takes this course in order to make himself conspicuous—like the person who wears an oak-leaf on the 29th of May.

Elsewhere, we hear of hair being dedicated to river-gods. Cf. Aesch. *Choeph.* 6 πλόκαμον Ἰνάχῳ θρεπτήριον, and Becker's *Charicles* under 'Hair.' We learn from Juvenal iii. 186 that a similar custom was observed at Rome in the case of favourite slaves. The illustration is taken from a terra-cotta group from Tanagra. A customer sits wrapped in a sheet on a low stool, while the barber cuts his hair



Hair-cutting. (See note on XXI. 4.)

with a pair of shears. The method of cutting is shown in the accompanying view of the head from above.

6. **Αἰθίοψ**: a fashion due to the conquests of Alexander. A negro page-boy was 'quite the thing' 200 years ago; e. g. in the case of the Dowager-Countess of Castlewood in *Esmond.*

7. **ποιῆσαι**: sc. *τὸν παῖδα.* The Boor (IV) in the same way looks with suspicion on a coin that has long been in circulation

III

SCENE AT A GYMNASIUM

(See note on XXI, 12)

At the present day, country shops will sometimes refuse a coin of the reign of William IV or George IV.

ἀποκείρασθαι: short hair was properly a sign of mourning, but combined with white teeth must be regarded as implying smartness, at this particular period. See X. 26.

9. **χρίσματι**, 'unguent,' which he uses instead of the customary olive oil.

τῆς ἀγορᾶς . . . τοῦ θεάτρου: genitives denoting 'place within which an action occurs,' a common use in Homer, e. g. *κονίοντες πεδίοιο*. It is really an extension of the partitive genitive; cf. *ubi terrarum*, *Τάναγρα τῆς Βοιωτίας*.

πρὸς τὰς τραπέζας: the *τραπεζῖται* exercised the functions of both banker and money-changer. The importance of the profession is shown in Dem. *pro Phorm.* The word appears in Plautus in the form *tarpessita*.

11. **οὗ ἂν ἔφηβοι γυμνάζωνται.** The public gymnasia were divided into three parts: for boys, youths (*ἔφηβοι*, eighteen to twenty years of age), and men. The second of these was the most fashionable, hence the presence of the *μικροφιλότιμος*. The illustration opposite represents the interior of a gymnasium, and shows running, jumping with *ἁλτῆρες* (a kind of dumb-bell), flute-playing, javelin-throwing, discus-hurling, and boxing, and in the middle a *παιδοτρίβης* or trainer with a kind of switch. (The discs on the extreme left and right are the marks of the handles of the vase.)

12. **πλησίον τῶν στρατηγῶν.** We know that in Roman times the *στρατηγὸς ἐπὶ τὰ ὅπλα* had a special seat in the front row, but nothing can be stated definitely as to the fourth and fifth centuries B. C., beyond the fact that the *στρατηγοί* in the time of Aristophanes were particular as to their seats. Ar. *Eq.* 575 *νῦν δ' ἐὰν μὴ προεδρίαν φέρωσι . . . οὐ μαχεῖσθαί φασιν.*

14. **ἐπιστάλματα**: *res mandatas*, 'goods on commission.' Several editors think that some word is required parallel to *κύνας* and *μέλι*, and either substitute or insert. Ussing reads *ἐπισκάλματα* (leathers for holding oars), Jebb (after Foss) *ἁλμάδας* (pickled olives).

Λακωνικάς. Spartan hounds were famous in antiquity; they are described by Aristotle in his *History of Animals*, where the breed is said to have resulted from crossing with the fox. Horace mentions their colour (*fulvus*), and Verg. (*Georg.* iii. 405) speaks of

'veloc.s Spartae catulos.' The country near Cyzicus (situated on the neck of a large promontory on the south shore of the Propontis) was mountainous and well-wooded, and so suitable for hunting.

15. Τμήττιον: the 'Hymettia mella' of Horace. The mountain was also famous for its marble quarries ('trabes Hymettiae,' Horace, *Odes* ii. 18). Mount Hybla in Sicily was also famous for its honey (Verg. *Ecl.* i. 55).

17. τίτυρον: the word is said to be the Doric form of *σάτυρον*, and to mean a short-tailed ape, or else a goat. The Satyri and Tityri were certainly identified as attendants of Bacchus with goat's tail and legs; thus the Tityrus of Vergil's Eclogues is a suitable name for a shepherd. Of course the meaning 'goat' would be unsuitable here. We can hardly imagine this animal as a fashionable pet; on the other hand the meaning 'ape' seems merely a repetition of *πίθηκον*. One alternative is to follow Hesychius in explaining it as a kind of bird; the other to regard *πίθηκον* as a gloss on the unusual word *τίτυρον*, and to take *κτήσασθαι* with *περιστεράς κ.τ.λ.* (*καί* in sense of 'both').

περιστεράς: cf. Plato, *Theaetet.* p. 197. Becker, *Charicles*, p. 77.

18. ἀστραγάλους: properly 'knuckle-bones.' They were used like dice in several kinds of games. Here dice are meant, made from the vertebrae or from the horny growth near the foot of Libyan gazelles—the Latin *tali*. Athenaeus (v. 194 a) tells us that they were very valuable; from the *C. I. A.* we learn that dice were dedicated in the temple of Asclepius.

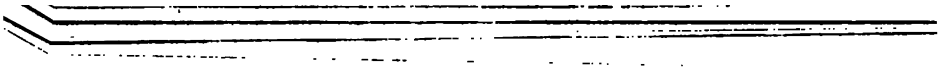
Θουριακὰς . . . ληκύθους: for use at the baths and the palaestra. These oil-flasks were evidently a variety of the rounded type that is found among the pottery of ancient Corinth, and were probably made of gold, silver, or bronze. A *ὑδρία* of the latter metal is mentioned in Dem. *Everg. et Mnes.* p. 1155, § 52. According to Dr. A. S. Murray, the only round *λήκυθοι* known are those which were carried on a ring along with strigils for use in the bath (see illustration opposite); excavations at Thurii have not brought to light any exceptional shape which could be called *στρογγύλη* and yet be different from these. An epigram to a wine-jug (*Anth. Pal.* v. 135) begins *στρογγύλη, εὐτόρνευτε, μονούατε, μακροτράχηλε.*

στρογγύλων: cf. *στρογγύλη ναῦς*, 'a merchant vessel' (from its rounded shape).

109

Λήκυθος AND STRIGILS

(See note on XXI, 19)



19. **βακτηρίας**: the evidence for the carrying of walking-sticks is indecisive. At one period it seems to have been a common habit (cf. Ar. *Eccl.* 74), and sticks are often seen on vase-paintings; but on the other hand there are passages which show that they were regarded as a sign either of foppishness or of Spartan leanings. Cf. Ar. *Av.* 1282 *ἐλακωνομάνουν πάντες ἄνθρωποι τότε . . . σκυτάλι' ἐφόρουν*, and Plut. *Nicias* xix. 7 'seeing in his stick and cloak the sign of Sparta.' So too Dem. *Pantaen.* 52 (981) says Nicobulus is unpopular because he walks rapidly, talks loudly, and carries a stick. Cf. the gold-headed canes carried by a string fastened to the wrist by dandies of the eighteenth century. On page 29 one at least of the three walking-sticks might be termed *σκολιά*. They are remarkable, as in other vase-paintings and in the Parthenon Frieze, for their length. Cf. Ar. *Eccl.* 149, 'Now lean upon your stick and speak out like a man.'

20. **αὐλαίαν ἔχουσαν Πέρσας**: tapestry embroidered with the victory of the Greeks over the Persians. Cf. Verg. *Georg.* iii. 25 'purpurea intexti tollant aulaea Britanni.'

21. **αὐλίδιον παλαιστριαῖον**, 'a little court for use as a palaestra, strewn with sand.' Cf. Cic. *de Orat.* ii. 5. 20. *σφαιριστήριον* almost = our fives-court. The *μικροφιλότιμος* lends this to any one who wishes to give some sort of public performance. The scene of Plato's *Protagoras* is laid at such a spot. Sophists (in the special sense of rhetoricians) were allowed to deliver their harangues there, e. g. Thrasymachus in the *Republic*. Drill-instructors and music-masters would require a place where a certain amount of privacy could be secured, and a small charge made for admission.

22. **χρηννύναι**: a similar form is quoted by Foss in X. 19, and it may be correct, though we do not meet with it elsewhere; the context clearly requires some meaning like 'lend.' Editors emend to *χρῆσαι* or *χρῆσαι ἀεί*.

25. **ἐπί κ.τ.λ.**: there is a lacuna in the MSS., doubtless due to the repetition of *ἕτερον*; the words *τῷ εἰπεῖν τὸν ἕτερον* are inserted by Foss.

26. **κολοιῷ**: similarly canaries in modern times are trained to perform various tricks. Page 28 shows a bird of this size in a small cage on the floor.

32. **πομπεύσας**: e. g. at the Panathenaea, when the knights, 1000 in number, paraded publicly (Ar. *Eq.* 566). In the illustration (p. 111),

which is taken from part of the Parthenon frieze representing this procession, the horsemen clad in the *ἱμάτιον*, wear shoes or boots which in some cases reach to the knee, but though traces remain of bronze bridles and reins, no spurs are indicated. The date of this, however, is about 440, a century before the date of our book. Stirrups seem to have been unknown. Cf. Macaulay's *Battle of Lake Regillus* for a similar procession at Rome.

The *μικροφιλότιμος* gets rid of his conspicuous purple cloak, in which it would be bad form to appear, but retains the spurs, as if by an oversight. We learn from Xenophon that the Greeks originally used one spur only.

For the use of the preposition *ἐν*, cf. *ἐν ὅπλοις* (under arms) and *ἐν βαθεῖ πάγωνι* (Lucian, *Salt.* 5).

37. **Μελιταῖος.** Not Malta (Strabo), but a small island close to the coast of Illyricum (Pliny, *Nat. Hist.*).

Κλάδος, 'a scion of Melita—a characteristically high-flown phrase' (Jebb). But it is more natural to regard **Κλάδος** as a proper name. Jeschonnek (in a monograph, 1885) compares **Θάλλων, Ἀνθεύς** as names of domestic pets. The adjective only gives the name of the species of dog, and does not necessarily imply that the animal came from Melita. Cf. our 'Aberdeen' terriers. Some editors alter to *κέλαδος* or *καλός*. Mr. E. L. Hicks, *Journ. Hell. Stud.* iii. p. 132, would read Κάλλος, 'Beauty,' and adds that we have here the ordinary type of inscription on the tomb of a *μέτοικος* whose father was unknown, e. g. **Εναρχος Ηλειος.** Cf. *Anth. Pal.* vii. 211:—

> *τῇδε τὸν ἐκ* **Μελίτης** *ἀργὸν κύνα φησὶν ὁ πέτρος*
> *ἴσχειν,* **Εὐμήλου** *πιστότατον φύλακα,*

and the pet dog Issa, of Martial i. 109, and Glaucis (Propert. v. 3. 55) who sleeps on her mistress' bed.

δάκτυλον χαλκοῦν: Naber's conjecture for *δακτύλιον*. We expect some unusual and yet suitable action from the *μικροφιλότιμος*. Rings were dedicated to various deities, fingers and hands in stone or metal to Asclepius, as signs of gratitude for a cure; this is confirmed by several inscriptions in the *C. I. A.*, e. g. ii. 835. Cf. the waxen arms, legs, &c., dedicated to saints in the churches of Southern France. These gifts were generally offered by women, but the *μικροφιλότιμος* makes the most of some trifling ailment and takes care that all shall know of his munificence.

Athenian Cavalry. (See note on XXI. 32.)

δακτύλιον would mean an amulet, whose healing powers the recovered patient would thankfully acknowledge by the act of dedication. Rings are still worn by some people to keep off rheumatism. On page 30 a young man dressed in the ἱμάτιον and carrying a walking-stick is represented saying ΜΕΛΙΤΑΙΕ to a shaggy sharp-nosed dog with a bushy tail, not unlike a Pomeranian. Such dogs are frequently found depicted upon vases.

ἐν τῷ Ἀσκληπιείῳ: on the southern slope of the Acropolis.

38. στεφανοῦν ἀλείφειν: for the combination cf. Cic. *Verr.* iv. 35, of the statue of Diana, 'matronas et virgines cum Diana exportaretur unxisse unguentis complesse coronis et floribus.' The passage is corrupt, and there are various conjectures. Jebb follows Foss in reading στιλπνῶν (burnishing) for στεφανῶν. The best MS. (V) has στεφανοῦντα ἀλείφειν. The reading of the text involves but slight alteration and gives good sense.

Healey, reading apparently καὶ ἀλείφεσθαι ὀσημέραι, translates 'And he himselfe is daily bedawbed with onions,' presumably a mistake for 'unguents'!

39. συνδιοικήσασθαι should mean 'to join with some one in arranging,' not 'to get something by the help of others,' as Coray and Jebb. It may be that the text is corrupt and that we should read συνδιοικῶν (a common use in Aristotle) αἰτήσασθαι.

The Prytaneis were the active committee of the βουλή, fifty in number, and had control of the state sacrifices.

41. ἐστεφανωμένος. Cf. note on στέμματα, X. 20, and see illustration on p. 39.

43. τῇ Μητρὶ τῶν θεῶν. The Μητρῷον or temple of Cybele lay quite close to the Βουλευτήριον.

44. τὰ ἱερά. The repetition of the words is part of the prescribed formula for the occasion, and the μικροφιλότιμος would take pleasure in dwelling on them and making as much as possible of his petty privilege.

XXII. ΑΝΕΛΕΥΘΕΡΙΑΣ

1. **ἀνελευθερία**: *ἀνελεύθερος* means illiberal, stingy, the opposite of *ἐλεύθερος*, liberal in mind and manner. In Plato (?) *Def.* one of the meanings of *ἐλευθερία* is given as *ἀφειδίᾳ ἐν χρήσει καὶ ἐν κτήσει οὐσίας*. The Mean Man never spends more than he is absolutely obliged, and the limit of his obligation is not the limit of his honour. He is a *μικρολόγος* of a worse and a more particular type. He would give nothing to a blind beggar. Contrast X and XXX.

περιουσία τις φιλοχρηματίας ἀπὸ ἀφιλοτιμίας δαπάνην ἐλλείπουσα, 'an excessive love of money which shuns expense from indifference to honour'; this is Holland's emendation of the MSS. *περιουσία τις ἀπὸ φιλοτιμίας δαπάνην ἔχουσα*. At first sight this reading seems rather far from the MSS., but the two compounds of *φίλος* would easily lead to corruption, and it has the advantage of accounting for *ἀπό*; it also makes good sense. Holland restores *ἐλλείπουσα* on comparing several passages in Aristotle, where *φειδωλία* and *ἐλλείπειν* occur in this connexion, e. g. *Eth. Eudem.* ii. 3. 1221 a *ἀνελεύθερος . . . ὁ πρὸς ἅπασαν δαπάνην ἐλλείπων*. Jebb follows Casaubon and others and reads *περιουσία τις ἀφιλοτιμίας ἐς δαπάνην ἔχουσα* ('where expense is concerned'), but it is hard to see how *ἀφιλοτιμίας* could become *ἀπὸ φιλοτιμίας*.

3. **νικήσας τραγῳδοῖς**: (*τραγῳδοῖς* is Casaubon's emendation of MSS. *τραγῳδούς*, and is supported by inscriptions) i. e. as *χορηγός*. The *χορηγία*, like the *τριηραρχία*, was one of the *λῃτουργίαι* or public services imposed by the state on wealthy citizens. *τραγῳδοί* meant originally the tragic chorus, the notion of singing rather than of acting being predominant; it afterwards came to mean in certain phrases (e. g. Dem. *de Cor.* 115 (265) *Διονυσίοις τραγῳδοῖς καινοῖς*) rather the performance than the performers, like 'gladiatoribus' 'at the gladiator-show,' English 'at the Christy Minstrels,' the dative being half local, half temporal, like *Παναθηναίοις*. Here, however, if we compare [Andoc.] 4. 42 *νενικηκὼς εὐανδρίᾳ καὶ λαμπάδι καὶ τραγῳδοῖς*, and such phrases as *νικᾶν χόρῳ, νικᾶν κωμῳδοῖς*, found in inscriptions, it seems more probably a dative of respect. The uses

of *κωμῳδοί* are parallel throughout. Neither *τραγῳδός* nor *κωμῳδός* seems to have been used either for 'actor' pure and simple, or for 'playwright,' and are rarely found in the singular in the best Greek. Liddell and Scott are misleading. See an able discussion by Mr. Herbert Richards, *Class. Rev.* xiv. 4. The genitive was also used in this connexion, as in the inscription given below.

ταινίαν ξυλίνην κ.τ.λ.: *ταινία* strictly a band or ribbon, here probably a thin piece of wood in the form of a scroll. According to Holland *ταινίαι* are mentioned as dedicatory gifts (*ἀναθήματα*) in the Inventories of the Temple of Apollo at Delos. The Choregic Monument of Lysicrates (B. C. 335) still remains to show how a less stingy *χορηγός* recorded his victory. The prize was a bronze tripod, which was often dedicated (*ἀναθεῖναι*) to Dionysus, and placed in his temple adjoining the theatre or on a pedestal in the Street of Tripods leading to it. The illustration (p. 32) probably represents the dedication of one of these tripods. In the centre stands an ornamental base of the Ionic order, upon which a winged Victory is about to place the tripod. On the left the victor is taking some sacrificial objects from a boy; on the right are two figures with strange head-dresses, one holding a lyre. Achilles offers a *τρίπους ἐμπυριβήτης* (fit for the fire) at the funeral games of Patroclus, *Il.* xxiii. 702. The monument of Lysicrates may be said to consist of a circular colonnade surmounted by a cupola. In the cupola the holes made for the feet of the tripod are still to be seen. The whole building, which is 34 feet high, was intended as a pedestal for the tripod. The inscription, which will give us an idea of the wording of the Mean Man's scroll, runs as follows:—

Λυσικρατης Λυσιθεου Κικυνευς εχορηγει
Ακαμαντις παιδων ενικα Θεων ηυλει
Λυσιαδης Αθηναιος εδιδασκε Ευαινετος ηρχε,

'Lysicrates of Cicyna, son of Lysitheus, was choregus; the tribe Acamantis gained the victory with a chorus of boys; Theon was flute-player; Lysiades the Athenian trained the chorus; Euaenetus was archon.' See Harrison and Verrall, *Myths and Monuments*, p. 246. Cf. also Theocr. *Epig.* 12 (4):—

Δημομέλης ὁ χορηγός, ὁ τὸν τρίποδ', ὦ Διώνυσε,
πάρ σε τὸν ἥδιστον θεῶν μακάρων ἀναθείς,
μέτριος ἦν ἐν πᾶσι, χορῷ δ' ἐκτήσατο νίκην
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσῆκον ὁρῶν.

4. **ἐπιγράψας μὲν αὐ.οῦ κ.τ.λ.**: he does not mention anybody but himself; he might at least have put in the trainer of the chorus (see inscription above). Madvig's *μέλανι* for *μέν*, 'in ink,' is tempting, but has no authority in the MSS.

5. **ἐπιδόσεων**: voluntary contributions to the state, asked for by the *πρυτάνεις* in the *ἐκκλησία* (Dem. *Mid.* 162 (567)) and in the *βουλή* (*Ib.* 161 (566)), to meet extraordinary expenses; those who were willing to contribute rose from their seats and mentioned what they were willing to give. This man rises with the rest, but names no sum, in the hope that enough will be offered without any contribution from him; or if he cannot otherwise avoid offering a sum he retires from the assembly.

6. **ἐκδιδούς**: i. e. in marriage.

7. **πλὴν τῶν ἱερέων τὰ κρέα**: so V; *πλήν* is an adverb. The man, instead of entertaining his friends with a good meal from the meat of the victim (*προτέλεια*) sacrificed on these occasions to *Ἥρα τελεία*, sells all except the portion due to the priests. This portion was known as *ἱερώσυνα* or *ἱερεώσυνα*, whence Meier conjectures *ἱερεωσύνων* here. Holland suggests *γερῶν*, which according to Aeschin. iii. 18 was used in this sense. But there is no need to alter the text.

8. **ἐν τοῖς γάμοις**: i. e. at the marriage-feast which was given by the father of the bride before the torchlight procession to the bridegroom's house.

οἰκοσί:ους. 'on the understanding that they find their own board'; Hesychius explains *οἰκόσιτος* as *μισθωτὸς ἑαυτὸν τρέφων*. The extra servants (*διακονοῦντες*) would naturally expect their meals as well as their pay on such an occasion. Crates (fl. 450 B.C.), ap. Athen. xv. 271, says—

ἀστεῖον τὸ μὴ
συνάγειν γυναῖκας, μηδὲ δειπνίζειν ὄχλον·
ἀλλ' οἰκοσίτους τοὺς γάμους πεποιηκέναι.

9. **τριηραρχῶν**: this was the greatest of the *λῃτουργίαι* (see above); it consisted in maintaining for one year a ship of war, of which the hull, and apparently at this time (Dem. *Mid.* 155 (564)) the crew and the tackle, were provided by the state. See also Dem. *Polycl.* and *de Tricrarchia*. In Ar. *Eq.* 914 Cleon threatens Agoracritus and says he will take care to get him a rotten ship.

ἐπὶ τοῦ καταστρώματος: the part below deck would be taken up with the oars and rowing-benches; sleeping and eating were when possible done on shore (Xen. *Hell. passim*); failing this, they used the deck. According to Pollux i. 89, however, quoted by Casaubon, the trierarch had a deck-cabin in the stern. Our friend, perhaps, had spared himself the expense of fitting this up. Cf. *Anth. Pal.* ix. 546.

11. **εἰς διδασκάλου**: see VII. 14; for the genitive cf. *εἰς Ἅιδου.*

12. **Μουσεῖα**: a festival held in schools, probably involving a sacrifice, to which the scholars would contribute. There was a similar festival at the palaestras, called *Ἑρμαῖα*, Aeschin. *Tim.* 10, Plato, *Lys.* 206 E.

13. **ὀψωνήσας**: see XI. 14.

14. **προκολπίῳ**: see VI. 22; according to Wachsmuth this is to save the expense of hiring one of the *προῦνεικοι* or porters who were always available in the market-place.

ἔνδον, 'at home.' Cf. Ar. *Ach.* 395, where Dicaeopolis knocks at the door and asks *ἔνδον ἔστ' Εὐριπίδης*;

15. **ὅταν ἐκδῷ θοιμάτιον κ.τ.λ.**: see XVIII. 14. The Mean Man had only one.

ἔρανον: see XV. 9.

16. **διειλεγμένου αὐτῷ**, 'and has spoken to him about it' (J.), i.e. before he actually began to collect the money. This is not altogether satisfactory. Holland suggests *διηγγελμένου αὐτῷ* (impersonal), comparing *ἐξαγγελθέντος αὐτοῖς*, Aeschin. i. 43, 'and he has got wind of it.'

προϊδόμενος: the Middle is used occasionally in this compound (e. g. Dem. 63. 11), especially = 'to provide.'

17. **τὴν κύκλῳ**: cf. Plato, *Lys.* 203 A *πορεύεσθαι τὴν ἔξω τείχους.*

18. **εἰσενεγκαμένῃ**: *ἐπιφέρομαι* was used in the same sense; cf. Lys. *Aristoph.* (xix.) 14 *τὴν ἐμὴν μητέρα ἔλαβεν οὐδὲν ἐπιφερομένην.* But there is no need to change it here; cf. Dem. *Aphob.* 4 (814).

19. **θεράπαιναν**: cf. Theocr. xv.

20. **εἰς τὰς ἐξόδους**, 'for her walks abroad.' These were restricted. Cf. Ar. *Lys.* 16 *χαλεπὴ γυναικῶν ἔξοδος.* See XXVIII. 15.

τῆς γυναικείας: see II. 27.

παιδίον τὸ συνακολούθησον, 'a girl to attend her'; this was the custom at Athens. Cf. Plut. *Phoc.* 19 (J.). Athen. vi. 267 speaks of *τὴν περὶ τὴν δέσποιναν θεράπαιναν* and *τὴν προπορευομένην*.

21. **παλιμπήξει κεκαττυμένα**, 'patched and cobbled'; Holland quotes Libanius iv. 624 *ἐπικαττύουσα τὰ σαπρὰ τῶν χιτωνίων*.

23. **καλλῦναι**, 'dust,' sweep, clean up; he does this himself to save servants' wages. According to Diog. Laert. the philosopher Pyrrho, living with his sister, used to clean all the furniture of the house 'without expressing any annoyance.'

ἐκκορίσαι: V reads *ἐκκορῆσαι*, which necessitates the change *τὴν οἰκίαν ἐκκορῆσαι καὶ τὰς κ\ίνας καλλῦναι* (Pauw, cf. Ar. *Pax* 59); some of the MSS. however read *ἐκκορύσαι*, which makes Casaubon's *ἐκκορίσαι* (from Hesychius *κορεῖν· φθείρειν*) probable. If we adopt this we must translate with Healey 'fleas the beds himself.' In Ar. *Kan.* 114 Dionysus before starting for Hades asks Heracles for information on several points, among others *πανδοκευτρίας ὅπου κόρεις ὀλίγιστοι*. Casaubon quotes *Anth. Pal.* ix. 113, where there is a play on *κόρις* and *κόρος*,

οἱ κόρις ἄχρι κόρου κορέσαντό μου· ἀλλ' ἐκορέσθην
ἄχρι κόρου καὐτὸς τοὺς κόρις ἐκκορίσας.

24. **παραστρέψαι τὸν τρίβωνα**: the *τρίβων* was a coarse and cheap form of *ἱμάτιον*, worn usually by poor persons and philosophers. See X. 25. (Cf. the shoemaker in the illustration at p. 49.) The Mean Man tries to save even this from unnecessary wear (J.).

ὃν αὐτὸς φορεῖ: either (1), as Jebb takes it, *αὐτός* is added to emphasize the fact that his meanness extends even to the details of his personal habits; or (2) in sitting down in a public place he turns aside his own cloak rather than that of his neighbour, which would have been required by politeness (Studniczka); or (3) we may read *αὐτόν* ('which is his only garment') comparing Ael. vii. 13 *Ἀγησίλαος ὑποδήτος πολλάκις καὶ ἀχίτων προῄει τὸν τρίβωνα περιβαλόμενος αὐτόν* (Münsterberg). For *αὐτόν* in this sense cf. *δεῖ αὐτοὺς ἡμᾶς συνελθόντας περὶ τούτων βουλεύσασθαι*, XXVI.

XXIII. ΑΛΑΖΟΝΕΙΑΣ

1. **ἀλαζονεία**, to use Aristotle's phraseology, is the excess in regard to a mean which is represented by *ἀλήθεια*, just as *εἰρωνεία* is the defect. But the picture of the *ἀλαζών* given by Theophrastus is hardly complete. The Athenians used the term as almost equivalent to a liar, and Aristotle distinguishes between *ἀλαζονεία* for the sake of profit and for the sake merely of reputation. The Boastful Man of Theophrastus is limited to the latter, and is really a harmless person. He talks about his wealth and his great acquaintances, but does not draw the long bow as to personal exploits, and keeps his stories for strangers and foreigners. Nor is he a Munchausen; the events recorded are reasonable in themselves and excite ridicule only through the personality of their performer. In short, he is a source of amusement, and is free from the more serious faults which Greeks usually associated with the idea of *ἀλαζονεία*.

προσποίησις. So in the definition of [Plato] it is called *ἕξις προσποιητικὴ ἀγαθοῦ, ἢ ἀγαθῶν τῶν μὴ ὑπαρχόντων.*

2. **ἐν τῷ διαξεύγματι**: the word has been generally suspected, but according to Münsterberg it is found on the papyrus containing Aristotle's *Ἀθηναίων Πολιτεία*, referring to the damming of the Nile for purposes of irrigation, equivalent to *χῶμα*. The *διάζευγμα*, then, must have been a wharf or quay resembling, if not identical with, the *χῶμα*, at which trading vessels could conveniently load and discharge their freights. This would be just the spot where the *ἀλαζών* would find foreign merchants and sailors to listen to him. Accordingly, it is not necessary to read with many editors *δείγματι*, the *Δεῖγμα* being the 'exchange' or bazaar at the Peiraeus, where merchandise of all kinds was displayed. See Introduction, p. xvi.

4. **ἐν τῇ θαλάττῃ**. Business of this kind was very risky, depending entirely on the safe return of the vessel to port. There was no institution like Lloyd's, so it would presuppose a considerable amount of capital; but the profits were large, the interest, as we learn from Demosthenes, *Phorm.* (xxxiv.) 23, being as much as *ἔφεκτος* (more than 16 %).

5. τῆς δανειστικῆς: the word does not occur elsewhere till Plutarch, but is found in a Latin dress in Plautus, *Mostell.* 657 'nullum genus est hominum taetrius quam danisticum.' Plautus no doubt took it from his New Comedy original, the Φάσμα of Philemon. See Introduction, p. xv.

6. πλεθρίζων may mean either (1) 'boasting,' 'exaggerating,' or (2) 'conveying the impression of wealth.' There is no reason why we should reject the word, though it is not found elsewhere. The conjectures (e.g. πλεονάζων, πλειστηρίζων) convey the same sort of meaning.

7. δραχμῆς, 'where he has a deposit of a drachma.' To insert a negative, as some do, surely deprives the remark of half its point. The ἀλαζών keeps an account open in order to show off imaginary banking transactions.

8. ἀπολαῦσαι, with δεινός, 'he is an adept at imposing on a companion with tales of his campaigns.' Plutarch uses the verb ἀπολαύειν twice in this sense.

9. μετ' Ἀλεξάνδρου. Auber's emendation for Εὐάνδρου. No general of the name of Evander is known in the history of this time, and the ἀλαζών would naturally choose to be associated with Alexander.

10. ὅπως: so Cichorius for the ungrammatical ὡς of the MSS.

λιθοκόλλητα, 'jewelled cups,' the 'inaequales beryllo phialas' of Juvenal v. 38. We learn elsewhere from Theophrastus that jewels were got from Bactria, the scene of Alexander's campaign in 329 B.C.

13. ἐκ τῆς πόλεως: used in the wider sense of Athens together with Attica; cf. Ar. *Pax* 250. In modern Greek, Greece is a πόλις.

14. παρὰ Ἀντιπάτρου. Antipater was regent of Macedonia in Alexander's absence from 334 to 323, and after the king's death continued in that position till 318 B.C. For the historical bearing of the passage see Introduction, p. xxx.

15. τριττὰ δὴ λέγοντα, 'this is the third letter that he has had, bidding him . . . .' λέγοντα, as often, is equivalent to κελεύοντα.

16. ἐξαγωγῆς ξύλων: timber from Macedonia (not, as Casaubon, from Attica) was of great importance to all Greek states for purposes of shipbuilding. Cf. Thuc. iv. 108, where the Athenians fear that the capture of Amphipolis by Brasidas will make a difference to

their supply. Among the conditions of peace put forward by Rome in 167 B.C. we have 'navalem materiam et ipsos caedere et alios pati vetuit,' Livy xlv. 29. The export duties were an important source of revenue to Macedonia, and freedom from them would be a great privilege. Athens herself granted *ἀτέλεια* to individuals for services performed. Cf. Demosth. *c. Lept. passim.*

17. **καὶ ὅτι περαιτέρω κ.τ.λ.**: the reading of Foss, who regards the words as part of the statement of the *ἀλαζών*, 'and that the Macedonians ought to have more sense' (than to try and make him unpopular). Jebb reads *συκοφαντηθῇ περαιτέρω φίλος ὢν πλεῖν ἢ προσήκει*. But at this time, when Athens was under the control of Antipater, such a remark would hardly be suitable to the *ἀλαζών*.

19. **σιτοδείᾳ**. Casaubon's emendation for *σποδίᾳ*.

21. **ἀνανεύειν**: in modern Greek *οὐχί* ('No') is rarely spoken, but is signified by a parting of the lips accompanied by an upward movement of the head.

ἀγνώτων παρακαθημένων: seats were provided for the public in the colonnades and gymnasia.

22. **θεῖναι τὰς ψήφους**: cf. the action of the Arrogant Man (XXIV), and see note on XIV. 3. The *ἀλαζών* proceeds to work out the amount of his supposed voluntary contributions (exclusive of *λητουργίαι*) and reckoning (*ποσῶν*, a rare verb; cf. XVIII *πόσου, κατάθου*) *κατὰ χιλίας κ.τ.λ.* he makes out a total of ten talents.

23. **κατὰ χιλίας**: the MSS. have *καθ' ἑξακοσίας*, 'in items of 600 drachmae.' But this amount is a curious one to take for purposes of calculation. Cichorius regards it as representing a counter of a value intermediate between the mina and the talent. We have followed the emendation of von Wilamowitz-Moellendorff, who supposes the author to have written X (as found in the Tribute Lists) (i.e. *χιλίας*), which the copyist understood as *χ'*, i.e. 600 (*Hermes* xxxiii, 1898).

κατὰ μνᾶν: so Salmasius for MSS. *κατὰ μίαν*.

26. **τὰς τριηραρχίας**: cf. XXVI, 'when shall we be relieved of public services and trierarchies?' The two were regarded as distinct forms of service, though of course the trierarchy was in one sense a *λητουργία*. The difference probably lies in the fact that it was occasional, not annual (*ἐγκύκλιος*) like the *χορηγία* and the *γυμνασιαρχία*.

27. **εἰς τοὺς ἵππους**: i.e. to the part of the market where thoroughbred horses were sold; cf. *εἰς τὸν οἶνον*, *εἰς τὰ ἀνδράποδα*. These various divisions were called *κύκλοι*, and were probably separated by movable barriers. The price for an ordinary hack was about 3 minae (£11)—a first-class mount (like the *κοππατίας* of Pheidippides in the *Clouds*) cost 12 minae. For Alexander's charger, Bucephalus, 13 talents (£3,100) were paid. Martial, ix. 59, shows us a Roman *ἀλαζών*, Mamurra by name, touring the shops and buying nothing.

29. **ἐπὶ τὰς κλίνας**: (1) 'to the upholstery-market' (Jebb), but in that case *εἰς* would be more usual than *ἐπί*; further, *κλῖναι* (bed-frames) would also have to include everything connected with bedding—rugs, coverlets, &c.; (2) 'to the stalls,' wooden stands on which goods were hung or spread out; (3) some editors read *σκηνάς*, 'booths.'

ἱματισμόν: Jebb confines the meaning to 'drapery for couches,' but the sense is wider—articles of clothing in general. An inscription found at Delos shows that 15 to 25 drachmae (£1) was the customary yearly outlay on *ἱματισμός* among the lower classes, and according to Plutarch a purple robe might cost 3 minae (£11). Hence the expenditure of 2 talents (£460) on a single occasion would be outrageous.

Apollodorus Carystius, who lived about 300 B.C., wrote a comedy entitled *ἡ Προικιζομένη Ἱματιόπωλις*.

33. **διότι = ὅτι**, 'that.' Cf. Isocr. *Pan.* 48. See Goodwin, *M. and T.* § 710.

34. **ξενοδοχίας**, 'entertainments.'

XXIV. ΥΠΕΡΗΦΑΝΙΑΣ

1. **ὑπερηφανία**: the Arrogant Man, according to the definition, has too good an opinion of himself and not enough regard for others. He is not, like the Boastful Man, always talking of himself and his affairs, but assumes a position of superiority which his character does not warrant. In *Eth. Nic.* iv. 3, Aristotle says that some men have a right to act thus; e.g. the true *μεγαλόψυχος*, because he really is a superior person; but the *ὑπερήφανος* claims more than is his due, just as the *μικρόψυχος* claims too little.

2. **τῷ σπεύδοντι**, 'a man who is in a hurry.' The verb can be used absolutely in this sense. Some prefer to supply *ἐντυγχάνειν* from the following words—'one who is anxious for an interview.'

3. **ἐν τῷ περιπατεῖν**, 'when taking a stroll,' in the cool of the evening, as was customary at Athens, Plutarch, *Thes.* 35. Cf. XIX. 3.

4. **μεμνῆσθαι φάσκειν**: either (1) 'bids the recipient of his kindness remember it' (giving *μεμνῆσθαι* an imperative force); the objection to this is that *φάσκειν* rarely = *iubere*; Ast would alter to *φράζειν*; or (2) 'when he has conferred a benefit he declares he has not forgotten it.' (The *μεγαλόψυχος* in Aristotle would remember, but would not refer to the subject.) But we should in that case expect *μεμνήσεσθαι* (Naber). In the same way the Shameless Man reminds the butcher *εἴ τι χρήσιμος αὐτῷ γέγονε*.

καὶ βιάζεσθαι κ.τ.λ. This is Foss's emendation for the MSS. *καὶ βιάζειν . . . ἐν τοῖς ἐπιτρέψασι*, which is impossible. The Arrogant Man thinks the street quite good enough as a place for deciding on the affairs of others. The only difficulty in this explanation lies in the fact that there were generally three persons acting as arbitrators. This difficulty, however, disappears if we look upon it as a friendly decision, not a formal arbitration. Giesecke emends boldly *καὶ βιάζεσθαι δικάζειν ἐν ταῖς συνόδοις τὰς διαίτας κοινὰς εἰς ἃν τοῖς ἐπιτρέψασι*, referring to Demosth. *Apat.* (xxxiii.) 19, where it is said of an arbitrator *εἰς τοῦτ' ἦλθεν ἀναιδείας ὥστε εἰς ἃν ἀποφανεῖσθαι ἔφη τὴν δίαιταν*.

6. **χειροτονούμενος**, 'standing for election by show of hands.' Contrast *κληροῦσθαι*, 'to be elected by lot.' Certain offices were *κλήρῳ*, e.g. archons and *πωληταί* (letters-out of taxes).

7. προσελθεῖν πρότερος, 'be the first to make advances.'

8. μεμισθωμένους, 'tenants.' Jebb follows Foss and reads *μισθουμένους*, translating 'those who wish to hire anything.'

9. ἥκειν, 'return,' in its customary sense.

ἅμ' ἡμέρᾳ: the Athenian gentleman breakfasted early and took a siesta at midday; this would merely mean 'first thing in the morning,' implying that *his* business must come before anything else.

11. ἄνω πάλιν, 'with head in the air,' supplying a verb out of *κεκυφώς*.

14. τὸν ἐροῦντα: an office willingly undertaken by the *κόλαξ*, as we have already seen (II).

16. οὔτε . . . ἐᾶσαι: the Greeks apparently had not the same feeling as moderns in regard to domestic privacy. However, on the principle that 'no man is a hero to his own valet,' the Arrogant Man is unwilling to be seen on any occasion when he cannot even try to be *μεγαλόψυχος*; even the lofty-minded man can hardly show his character when in his bath.

17. τὰς ψήφους διαθεῖναι (a conjecture of Sheppard's for MSS. *διωθεῖν*), 'to arrange the counters,' i. e. add up the account; cf. the *ἀλαζών*, XXIII, and see note on XIV. 3. The arrogance lies in the fact that he leaves the whole affair to his slave—(to trouble himself with sums would savour of *βαναυσία*)—telling him to add up the total and charge *him* with it. The *αὐτῷ* may here refer either to the *ὑπερήφανος* or the person with whom he is dealing. Perhaps the former makes the better sense. The MSS. reading *διωθεῖν*—'to sweep aside' the heaps of counters and make out the reckoning in accordance with the ideas of the *ὑπερήφανος*—is hardly suitable; for whichever way *αὐτῷ* be taken, such an action would look suspicious, and the *ὑπερήφανος* would not risk an accusation of *αἰσχροκέρδεια*.

19. Χαρίζοιο ἄν: expressing a polite command, 'I should be much obliged.' Cf. *χώροις ἂν εἶσω*, Soph. *Phil.* 674.

21. λῃψόμενος: the MSS. reading is simpler than either of the conjectures *λῃψόμενον* or *λῃψομένους*.

Philodemus (quoted by Giesecke) xvii. 24 says of the *αὐθαδής*, *καὶ γράφων ἐπιστολὴν τὸ χαίρειν μὴ προσγράψαι μηδ' ἐρρῶσθαι τελευταῖον*—he ignores the customary civilities at the beginning and end of his letter.

XXV. ΔΕΙΛΙΑΣ

1. δειλία: the definition, 'a giving-way of the soul through fear,' is far wider than the Character which follows; it is a definition not of cowardice, but of timidity; a man may be timid without being a coward. The character that Theophrastus describes might be defined as 'an excessive indifference to honour where danger is concerned.' We may contrast the Courageous Man of Aristotle, *Eth. Nic.* iii. 6.

3. ἡμιολίας: strictly an adjective meaning 'half as much again'; *al ἡμόλιαι*, interest at the rate of 50 per cent. Here (sc. *ναῦς*) it means a light vessel of one and a half banks of oars. *ἡμιόλιαι λῃστρικαί*, privateers, are mentioned by Arrian in his History of Alexander, *An.* iii. 2. 5. A similar mistake is mentioned by Herodotus, viii. 107, of the Persians after Salamis.

κλύδωνος: so used Thuc. ii. 84.

4. ἐρωτᾶν, εἴ τις μὴ μεμύηται: an unholy person was considered by the ancients an unsafe companion on a voyage, as being likely to involve the innocent in his destruction. The story of Jonah is an example. Horace, *Od.* iii. 2, says 'vetabo qui Cereris sacrum Volgarit arcanae sub isdem Sit trabibus, fragilemque mecum Solvat phaselum. saepe Diespiter Neglectus incesto addidit integrum.' The Samothracian Mysteries are meant. Cf. Schol. Apoll. Rhod. i. 916 and Ar. *Pax* 276, where Trygaeus says 'Now we're in for it. If any of you happens to have been initiated at Samothrace, now's the time for him to say his prayers.' By Theophrastus' time it had become customary for all sailors to be initiated.

5. ἀνακύπτων, 'putting up his head.' Cf. *ἀνακύψεται*, Ar. *Aves* 147. The steersman on an ancient ship was perched high in the stern.

μέν: there is no δέ, but the *μέν* need not be omitted; it is merely forgotten.

εἰ μεσοπορεῖ: either (1) 'if he is sure he is in deep water,' i. e. in the proper channel between the shoals: cf. *μέσον πόρον* . . .

τέμνειν, Ael. *Hist. Anim.* ii. 15 : or (2) 'if he is halfway yet'; cf. Lucian, *D. M.* 11 *διαπλέοντες ἀπὸ Σικυῶνος ἐς Κίρραν κατὰ μέσον τὸν πόρον . . . ἀνετράπησαν.*

6. **τὰ τοῦ θεοῦ**, 'the look of the weather'; for Zeus as the weather see note on *εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ*, III.

7. **ἐνυπνίου** : cf. XVI. 27.

8. **τὸν χιτωνίσκον** : i. e. so as to be able to throw off his *ἱμάτιον* and swim unencumbered if necessary. This was apparently the same as the *χιτών*. Plato, *Hipp. Min.* 368, speaks of *τὸ ἱμάτιον καὶ τὸν χιτωνίσκον*. Perhaps the diminutive was a survival of the days (about the time of Thuc.) when the shorter *χιτών* came into use. *χιτώνιον* was the corresponding feminine garment (cf. Ar. *Eccl.* 374).

10. **πεζοῦ ἐκβαηθοῦντος**, 'when the infantry are moving out against the enemy'; *βοηθεῖν* has not always the sense of going to the rescue; it often means simply to advance against the enemy. Cf. Xen. *passim.*

τινας : Holland's suggestion. V has *τε*. This seems the simplest way of supplying an object.

11. **ἔργον διαγνῶναί ἐστι**, 'it is a problem to make out.' So used [Hippoc.] *Epid.* vii. 2.

12. **πότεροι** : J. C. Schwartz's conjecture for MSS. *πότερον*.

13. **κραυγῆς** : this would be the natural accompaniment of an ancient battle, where the enemy during an engagement was always within a few yards. Cf. Plaut. *Amph.* 228.

14. **σπάθην** : this was the name of the longer sword with which Iphicrates superseded the *ξίφος* about 395 B. C. (J.).

15. **τρέχειν ἐπὶ τὴν σκηνήν κ.τ.λ.** : the discipline throughout the piece strikes one as that of 'Irregulars.' Cf. Plaut. *ib.* 424 seqq.

τὸν παῖδα : notice the asyndeton.

17. **προσκεφάλαιον** : see illustration on p. 17.

18. **ὁρῶν** : for the tense see note on *εἰσιών*, VII.

22. **τὰς μυίας σοβεῖν** : Ilberg compares Menander, *Frag.* 503 *Πέρσαι δ' ἔχοντες μυιοσόβας ἑστήκεσαν*. Cf. Ar. *Eq.* 60, of Cleon, *ἀποσοβεῖ τοὺς ῥήτορας.*

24. **εἰπεῖν** : inserted by Schneider.

Ἅπαγ' ἐς κόρακας: the origin of this phrase is probably the battlefield; 'go and make food for the ravens.' Cf. 'The Twa Corbies.' *ἐς* is always found in this phrase, not *εἰς*.

25. **ὕπνον λαβεῖν**: MSS. *ὕπνου*, but this use of the partitive genitive lacks a parallel. Cf. Plat. *Symp.* ad fin. *ἐ δὲ ὕπνον λαβεῖν ἔφη*. Contrast *ὅπως ἂν ἡμᾶς ὕπνος λάβῃ*, VII.

28. **Ἔνα**: probably emphatic, 'one, at any rate.' But cf. xxiii. 22.

29. **τὸν κατακείμενον**, 'the patient.' *κατακεῖσθαι* has three common uses: (1) to be sick, be ill, (2) to recline at table, (3) to be in bed. Cf. XVIII.

τοὺς δημότας: see note on *ἑστιῶν δημότας*, X. For the asyndeton cf. *τὰ μαγειρεῖα, τὰ ἰχθυοπώλια, τὰ ταριχοπώλια*, VI, and the omission of *καί* before *τὸν παῖδα* above. Cf. also XVI. 23. Here it means 'not only his fellow-parishioners, but even, it may be, his fellow-tribesmen.'

30. **τοὺς φυλέτας**: see note on *Ἀπατούρια*, III. The citizens were probably drawn up in battle *κατὰ φυλάς* (Plut. *Cim.* 17, Lys. *Mant.* 15). The Athenians were divided into ten *φυλαί* or tribes by Cleisthenes; each of these contained a varying number of *δῆμοι*, which were local divisions.

XXVI. ΟΛΙΓΑΡΧΙΑΣ

1. **ὀλιγαρχία.** Theophrastus here describes rather a man of oligarchical tendencies (*ὀλιγαρχικός*, Plat., Thuc.) than a member of an oligarchy. Liddell and Scott quote no instance of the form *ὀλίγαρχος*, and perhaps we should read *ὀλιγαρχικός* with Casaubon. In XXVIII, however, we find *δημοκρατία* in the sense of 'democratic spirit'; so we may reasonably allow *ὀλιγαρχία* the meaning of 'the oligarchic spirit,' and keep *ὀλίγαρχος* as its adjective in the corresponding sense. This Character differs from the rest in being of a definitely political nature. The man represented would be the friend of Cassander and one of the party led by Phocion. For the position of parties at Athens towards the close of the fourth century see Introduction, § 3, pp. xxv seqq.

ἰσχυρῶς κέρδους γλιχομένη: there is no need to change this. The *κέρδος* of the *ὀλίγαρχος* is not the *αἰσχρὸν κέρδος* of XXX. He merely has an eye to the main chance. As Ilberg points out, the desire among editors to change the text is owing to their having attributed to the *ὀλίγαρχος* a nobility of character which is foreign to Theophrastus' description of him.

3. **τίνας τῷ ἄρχοντι προσαιρήσονται κ.τ.λ.**, 'whom they shall elect (*χειροτονεῖν*) to form with the archon the board of directors of the procession.' Dem. *Mid.* 15, says of Meidias, *προβαλλόμενος καὶ κελεύων ἑαυτὸν εἰς Διονύσια χειροτονεῖν ἐπιμελητήν*. Aristotle, *Ἀθ. Πολ.* 56, says that the board consisted of ten men, who in his time were chosen by lot, one from each tribe. An inscription of 280 B. C. shows however that by that time at any rate they had reverted to the method of *χειροτονία*. The *ἄρχων βασιλεύς* presided over religious matters; in this case he had the assistance of specially elected colleagues: it was probably while acting in this capacity (*διακοσμῶν τὴν πομπήν*) that Hipparchus was assassinated (Thuc. i. 20). The procession mentioned here is probably that which took place on the first of the five days of the Greater Dionysia (*τὰ κατ' ἄστυ*) the ninth of Elaphebolion (March 28). The procession ended at the Lenaeum in the quarter known as *αἱ Λίμναι*. See note on XXI. 32.

4. **παρελθών**, 'come forward' (in the Ecclesia).

5. **αὐτοκράτορας . . . εἶναι**, 'to have plenary powers,' i. e. to be empowered to act without reference to the Ecclesia. This was the opposite of *ὑπεύθυνοι*, responsible to the Ecclesia.

9. **Οὐκ ἀγαθὸν πολυκοιρανίη κ.τ.λ.** : *Il.* ii. 204.

10. **τῶν δὲ ἄλλων μηδὲν ἐπίστασθαι** : a knowledge of Homer formed a large part of a good Athenian education. Alexander (taught by Aristotle) called the Iliad 'a portable treasure of military knowledge,' and used to lay it at night with his sword under his pillow. Plut. *Alex.*

11. **αὐτούς**, 'by ourselves.' Cf. note on *ὃν αὐτὸς φορεῖ*, XXII.

ἡμᾶς : himself and his clique.

13. **τῆς ἀγορᾶς** : the word seems to have been somewhat loosely applied (1) to the political agora, a collection of colonnades or covered promenades situated between the Areopagus, Pnyx, and Acropolis, and (2) to the bazaar (as we say, 'the town,' i. e. the shop-quarter) where the business of the city went on; this probably stretched north-west from the political agora to the Dipylon. See Harrison and Verrall, *Myths and Monuments*, p. 14. The latter was the centre of democratic political life. See Introduction, § 1, p. xv.

14. **ἀρχαῖς πλησιάζοντας**, 'courting office' (J.).

ὑβριζομένους ἢ τιμωμένους, 'being insulted (by rejection) or honoured (by election).' Even election might entail insult at the scrutiny (*εὔθυνα*) which magistrates underwent at the end of the year. The *στρατηγοί* were elected by the Ecclesia (Thuc. iv. 27).

15. **καὶ ὅτι** : *καί* does not occur in the MSS., but was inserted by Ussing, who saw that the sentence was one of *τὰ τοιαῦτα τῶν λόγων* mentioned above.

Ἡ τούτους κ.τ.λ. : we are reminded of the wholesale banishment of citizens from Athens after the close of the Lamian War, and of their recall by the edict of Polyperchon. See Introduction, pp. xxv, xxvii.

ἢ ἡμᾶς : so Siebenkees for MSS. *ὑμᾶς*.

16. **οἰκεῖν τὴν πόλιν**, 'live in the city,' i. e. there is not room for both,' the democrats should be sent into exile : or, as Jebb takes it, with less point, 'manage the city.' Cf. Dem. *Phil.* iii. 11 (113), of Philip and the Olynthians, *ὅτι δεῖ δυοῖν θάτερον, ἢ ἐκείνους ἐν Ὀλύνθῳ μὴ οἰκεῖν ἢ αὐτὸν ἐν Μακεδονίᾳ*.

τὸ μέσον τῆς ἡμέρας (for the phrase cf. X and Xen. *Anab.* i. 8. 8) : i. e. he will not deign to mix with the crowd during the working hours of the day, such as *πληθούσης ἀγορᾶς*, in the forenoon ; workers rested at noon. Cf. X. 27.

17. **τὸ ἱμάτιον ἀναβεβλημένος** : cf. note on **ἐλάττω τῶν μηρίων**, X ; **ἀναβάλλεσθαι** is 'to draw one's cloak round one' (*ἀναβάλου*, Ar. *Vesp.* 1135), and in the perfect tense, 'to have it ready adjusted with studied folds' ; it is coupled with *εἴσω τὴν χεῖρα ἔχοντα* by Dem. *F. L.* 281. Cf. Plut. *Phoc.* 4. This may be seen in the portrait-statue known as the Lateran Sophocles (see p. 15). Studniczka quotes Macrobius, *Sat.* iii. 13. 4 of Hortensius '(in speculo se intuens) togam corpori sic applicabat ut rugas non forte sed industria locatas artifex nodus astringeret.'

μέσην κουράν : i. e. in the fashionable mean between too long and too short. The former marked a rustic or a philosopher, the latter a mourner. The phrase includes the beard. See note on X. 26. (The Penurious Man, X, and the *μικροφιλότιμος*, XXI, have their own particular reasons for wearing their hair short.)

18. **ἀκριβῶς ἀπωνυχισμένος**, 'with his nails carefully pared.' Liddell and Scott compare Horace's 'ad unguem factus homo,' but it is probably to be taken literally here.

σοβεῖν τοὺς τοιούτους λόγους λέγων τὴν τοῦ Ὠιδείου : V reads *σοβεῖν, τοὺς τοιούτους λόγους τ(ὴν) τ(οῦ) ὠδίω*, which has been variously emended. Casaubon supposed *λέγων* to have dropped out after *λόγους* : *τὴν τοῦ Ὠιδείου* is due to Preller. With this reading we must take *σοβεῖν* in the sense of 'to strut' (cf. Dem. *Mid.* 565, fin. *διὰ τῆς ἀγορᾶς σοβεῖ*), and consider this passage as evidence of the existence of an Odeum Street, or rather of part of the Street of Tripods near the Odeum having at one time been known by that name. Holland takes *σοβεῖν* to mean 'to spout,' governing *λόγους*, and inserts *κατά* before *τὴν τοῦ Ὠιδείου*. Ussing considers *ὠδίω* a corruption due to accidental repetition of *ὡς διά* beginning the next sentence. The Odeum of Pericles was a small roofed building adjoining the Dionysiac Theatre on the east side. It was used for musical performances (e. g. the musical contests at the Panathenaea), for the rehearsal of tragedies and comedies, and occasionally as a jury-court. Cf. Ar. *Vesp.* 1109 and Schol. *ad loc.* ; see Harrison and Verrall, *Myths and Monuments*, p. 261.

19. **συκοφάντας.** Athenian law permitted any citizen to give information against public offenders and prosecute them, and in certain cases awarded him half the penalty exacted. In a community where the litigious spirit was encouraged by the system of dicasteries, public opinion, though it deprecated the practice (Ar. *Aves* 1410, *Ach.* 818; Dem. *de Cor.* 307) was not strong enough to prevent it. Consequently informing became a regular profession, and was doubtless used as a weapon by the political clubs. A man of oligarchical tendencies would have reason to fear the informer in the midst of democracy, and would not fail to consider him the child of mob-rule.

20. **δικαστηρίοις**: the jury-courts as constituted by Ephialtes and Pericles were an ultra-democratic institution. Here the meanest and most worthless of the citizens could make a living by trying the richest and most influential members of the community. 5,000 jurors were employed at the same time, 500 in each of the ten courts.

21. **δικαζομένων.** Middle, 'litigants'; contrast *δικαζόντων* (Foss, Ussing), 'jurymen.'

ὡς Θαυμάζω κ.τ.λ., 'I cannot conceive what people want with meddling in public affairs' (J.).

23. **τὸ πλῆθος καὶ ἀεί**: the obvious gap in the MSS. is thus filled by Ast. Wachsmuth suggests *τὸ πλῆθος καὶ θεραπευτικόν.*

ἀεὶ τοῦ νέμοντος καὶ διδόντος, 'always the slaves of a largess or a bribe' (J.).

25. **λεπτός,** 'poor.' So Polyb. xxv. 8. 3. Ilberg quotes *παχύς* in the opposite sense from Lucian, *Alex.* 6 *τοὺς παχεῖς τῶν ἀνθρώπων (οὕτως γὰρ αὐτοὶ τῇ πατρίῳ τῶν μάγων φωνῇ τοὺς πλουσίους ὀνομάζουσιν) ἀποκείροντες. . . .*

αὐχμῶν, 'unwashed.' The meetings of the Ecclesia were crowded at this time with all sorts and conditions of men. Cf. Plut. *Phoc.* 33, 34.

26. **τῶν λητουργιῶν καὶ τῶν τριηραρχιῶν.** See note in XXIII.

28. **τὸν Θησέα κ.τ.λ.**: it was to Theseus that the Athenians ascribed the centralization (*συνοικισμός*) of Attica; it was said that there were originally different village-communities scattered over Attica; these he joined together into one city (Thuc. ii. 15). Epami-

nondas did the same for the Arcadians in founding Megalopolis in 371.

30. **εἰς μίαν καταγαγόντα λῦσαι τὰς βασιλείας.** V has *λυθείσας βασιλ'* : we have adopted Ilberg's conjecture as being the nearest to this; there seems, however, to be no need to insert *τὰ πλήθη* before it with Ussing; *πόλιν* as the object is sufficiently implied in the phrase *ἐκ δώδεκα πόλεων εἰς μίαν καταγαγεῖν*, especially as *τῇ πόλει* occurs in the line above.

31. **ὑπ' αὐτῶν** : i. e. by the inhabitants of the *πόλις*. This use of *αὐτός* is common in Thuc. Ilberg quotes Suidas s.v. *Θησείοισιν· . . . μετὰ . . . τὸ χαρίσασθαι τὴν δημοκρατίαν τοῖς Ἀθηναίοις τὸν Θησέα Λύκος τις συκοφαντήσας ἐποίησεν ἐξοστρακισθῆναι τὸν ἥρωα.* According to Plut. *Thes.* 35 he went into voluntary exile.

33. **ταὐτὰ προαιρούμενους**, 'of the same disposition' or 'political tendencies.' *προαιρεῖσθαι* is to choose a course of action, and so to be disposed to do a thing. *προαίρεσις* in Aristotle means purpose, will, intention.

XXVII. ΟΨΙΜΑΘΙΑΣ

The term ὀψιμαθία can be used in a good or a bad sense. In the former, it is the acquisition of knowledge in advanced age. Cato, we are told, began to learn Greek when eighty years old, and it is in this sense that Solon (*Fr.* 17 Bergk) says *γηράσκω δ' αἰεὶ πολλὰ διδασκόμενος*. Theophrastus, however, is using the word differently, of the man who indulges in pursuits that do not suit his age or dignity; not necessarily because he likes it, but because he does not wish to be regarded as 'on the shelf' or behind the times. (We may contrast the attitude of Molière's *Bourgeois Gentilhomme*.) ὀψιμαθία in itself may be called a virtue, but when the wrong objects are sought after, it becomes something like a vice. We may infer that the ὀψιμαθής of Theophrastus was unsuccessful in his endeavours and remained ἀπαίδευτος. Isocrates indeed (*Hel.* 2) uses the adjective in this sense, *τίς ἐστιν οὕτως ὀψιμαθής, ὅστις οὐκ οἶδε*;

2. ῥήσεις: cf. note on the αὐθάδης (XV).

4. τὸ ἐπὶ δόρυ κ.τ.λ.: we find the same list of terms in Pollux i. 129, with the addition of *ἐπὶ μέτωπον*. The meaning of the different phrases is clear. At Sparta, obedience to the word of command was brought to a fine art, a fact which accounts for a good deal of her military success, and her failure when brought face to face with new methods of warfare, e. g. against the peltasts of Iphicrates.

5. εἰς ἡρῷα: neut. plural, 'at the festivals of heroes.' Cf. *εἰς τὴν ὑστεραίαν*, IX. 14, and Dem. *F. L.* 15 (345). Even in Theophrastus' time the use of εἰς where no idea of motion was implied had begun. Cf. Acts viii. 40 *Φίλιππος δ' εὑρέθη εἰς Ἄζωτον*, and ἀπαντεῖν ἐπὶ τὴν οἰκίαν (X. 3). See also note on ἐπὶ κρηπῖδας, II.

The reading of the Vatican MS. ἥρωα is less likely: it would have to be interpreted as marking the goal at which the runners would finish.

συμβάλλεσθαι τοῖς μειρακίοις λαμπάδα τρέχειν: either (1) 'contribute to the boys' torch-race' (instead of to that of the ἔφηβοι, the usual type), or (2) 'contend with the small boys in an impromptu torch-race.' The latter is more probable. We know of no *boys'*

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(See note on XXVII, 5)

torch-race, and the λαμπαδηδρομία was a λητουργία, i. e. the expenses were defrayed by a single citizen. Moreover it is more suitable to the character of the ὀψιμαθής. Torch-races took place at Athens at the Panathenaea, and at the festivals of Hephaestus, Prometheus, and Bendis (Plato, *Rep.* 328 C). The yearly festivals of heroes (e. g. Theseus) were celebrated by sacrifices, banquets (ἡρῷα δεικνῶν, Plut. *Mor.* 811 d) and athletic contests at the grave of the hero, doubtless resembling the games celebrated by Achilles at the tomb of Patroclus. That torch-races were included is proved by inscriptions, e. g. *C. I. A.* i. 466 τὰς λαμπάδας ἔδραμον τοῖς Θησείοις. The race was run by teams, each member of which had to cover a certain distance and pass on the torch to the next runner. So Lucretius (ii. 79) speaks of 'handing on the torch of life.'

According to Wecklein, *Hermes* vii. (1873), the torch-race originated in a custom of transmitting a new and holy fire from a hearth or altar where it had been kindled, to other hearths or altars where the old polluted fire had been extinguished as a preparation for receiving the new and pure one. The illustration opposite probably represents preparations for a torch-race. An old man adorned with a wreath stands as celebrant (praying?) at a burning altar. Of three competitors one holds a torch, and another is apparently practising starts. Nikê (winged?) hovers by with a woollen fillet.

7. **εἰς Ἡράκλειον.** Shrines to Heracles were common in Attica, supported not only by the state but by demes and private individuals. As Jebb points out, his worship was associated with that of Theseus (Eurip. *H. F.* 1327).

8. **αἴρεσθαι,** 'lift.' The reading is confirmed by inscriptions, e. g. *C. I. A.* ii. 467 ἤραντο τοὺς βοῦς ἐν Ἐλευσῖνι. Probably the head of the victim had to be lifted back by the horns in order to receive the fatal blow (the Homeric ἀνερύειν, *Il.* i. 459). The MSS. have αἱρεῖσθαι, commonly translated as 'bovem capessere'; but in Attic Greek it seems impossible that the middle should have this meaning.

The ὀψιμαθής is anxious to show off his strength, and perhaps recall to the spectators the exploits of Heracles. In the illustration (p. 39) Heracles, adorned with a garland of bay, is about to sacrifice an ox before the effigy of a goddess. Nikê stands by with offerings. A youth, clad in the ἱμάτιον and carrying two spears, accompanies the ox, which is decorated with a wreath.

προσανατρίβεσθαι, 'indulge in a wrestling-bout'; probably not in the γεροντικὴ παλαίστρα, but with younger men. For this reason Foss inserts τοῖς νεανίαις.

9. εἰσιών: for the tense cf. note on the same word in VII.

ἐν τοῖς θαύμασι (cf. VI. 6), 'exhibitions' of juggling and conjuring, which were accompanied by singing, probably of comic songs, between the various feats. Athenaeus (i. 19) speaks of a performer who πῦρ τε αὐτόματον ἐποίει ἀναφύεσθαι καὶ ἄλλα πολλὰ φάσματα ἐτεχνᾶτο, ἀφ' ὧν ἐξίστα τῶν ἀνθρώπων τὴν διάνοιαν. See also note on VI. 6 and the illustration on p. 8. In order to pick up an air which was on the lips of the fashionable Athenian youth, the ὀψιμαθής will sit through several successive performances (πληρώματα, lit. 'fillings of the house'). The artist appears to have waited until the house was full. (The conjecture ἐν θεάμασι appears unnecessary.)

11. τῷ Σαβαζίῳ: cf. note on XVI. 8. The cult was associated with a mystic ceremonial, into which the intending votary would be initiated by priest or priestess.

12. κριοὺς προσβάλλων: cf. the Latin 'postes frangere,' 'aedes arietare.' The ὀψιμαθής assumes the attitude of a lover, besieges the door of his mistress, and is beaten by a rival. At that point the incident would in ordinary cases close, but the ὀψιμαθής feels insulted and brings an action for assault.

There is considerable doubt as to the text in this passage.

16. ἐν δεκαδισταῖς . . . συναύξοντας. The Vatican MS. has ἔνδεκα λιταῖς, which is meaningless. There are numerous conjectures: the reading of the text is suggested by Wilhelm, and the reference is to the existence of clubs and societies. The ὀψιμαθής, in order to keep in touch with the younger generation, calls meetings of those who will best further the interests (συναυξάνειν) of the particular club to which he belongs, i. e. the δεκαδισταί (on the analogy of τετραδισταί, Δηλιασταί). Jebb reads ἐν δεκάταις . . . συναυλήσοντας, in reference to the entertainments given at naming-festivals ('Απατούρια).

17. μακρὸν ἀνδριάντα παίζειν. This appears to refer to some exercise or amusement of a competitive character, but we cannot say what this was. Ast reads παίειν, and refers it to tilting at a dummy figure. Coray proposed μικρὸν ἀνδριάντα πιέζειν (to press a statuette between his hands, to harden them), which does not commend itself. Jebb explains it of 'tableaux vivants.' It is possible that some game

like leap-frog may be meant, which the *ὀψιμαθής* could play with his servant.

20. **παραινεῖν.** Some verb conveying this sense is required by the text, and this seems more likely (after *παρ' αὐτοῦ*) than Reiske's *κελεύειν*.

21. **καὶ παλαίων**: it is not necessary to insert *ὡς*; in the large bathing establishments there were rooms where exercise could be taken before the actual bath.

ἕδραν στρέφειν, 'to wriggle,' as if executing a cross-buttock. Cf. Theocrit. xxiv. 110 *ἑδροστρόφοι Ἀργόθεν ἄνδρες*. He pretends to a knowledge of all the feints and tricks of the best wrestlers. *γυμναστική* of course was as much a part of education as *μουσική*. Cf. note on *διδασκαλεῖα* (VII).

22. **ὅταν ὦσι κ.τ.λ.** *ἐγγύς* is required by the sense and could easily have dropped out before *γυναῖκες*. Others read *ἴδωσι* or *παρῶσι*.

23. **τερετίζων**, 'humming,' or 'whistling, an accompaniment.'

XXVIII. ΚΑΚΟΛΟΓΙΑΣ

1. **κακολογία**: the *κακολόγος* is the worst of the talkers described by Theophrastus; he is the only one who is really odious. He is a true scandalmonger, uncharitable and a backbiter. To the definition—'an inclination of the mind to put things in the worst light,'—we want to add 'in talking of others' to make it complete.

ἀγωγὴ τῆς ψυχῆς: all MSS. *ἀγών*. Most editors adopt Casaubon's *ἀγωγή*. *ἀγὼν εἰς* would be impossible.

3. **Ὁ δεῖνα**: the dative was not in use; the other cases are seen in Dem. 167. 25 *ὁ δεῖνα τοῦ δείνος τὸν δεῖνα εἰσαγγέλλει*. *τὸ δεῖνα* is used by Ar. (e. g. *Pax* 268) to mean 'what's-his-name.' The plural *οἱ δεῖνες* occurs in Dem.

οἰκονομεῖν, 'arrange,' 'set out'; so Immisch for V *οὐκοῦνδε*.

οἱ γενεαλογοῦντες: genealogy was a popular study in Greece; Hesiod's *Θεογονία* is an early example; the study is deprecated by Plato, *Cratyl.* 396 C (J.).

5. **Σωσίας**: people in those days seem to have more frequently changed their names than nowadays. Nicknames often superseded others, as in the case of Theophrastus himself. See Introduction § 2, p. xx. This was a Thracian name. Cf. Xen. *Vect.* 4. 14; Plato, *Cratyl.* 397 B. It is a slave's name in the *Wasps* and in Terence's *Hecyra*, and occurs as the maker's name on a vase, *Mon. In. Pub. d. Inst. d. Corr. Arch.* i. 24.

6. **Σωσίστρατος**. Diodorus, xi. 85, mentions an archon of this name.

εἰς τοὺς δημότας ἐνεγράφη: i.e. enrolled on the *ληξιαρχικὸν γραμματεῖον* or deme-register. This had to be done before a man not born of Athenian parents became a full Athenian citizen.

7. **Σωσίδημος**: wanting in the MSS., conjectured by Meier, has a sufficiently democratic ring.

μέντοι introduces something still worse.

8. **εὐγενὴς Θρᾶττα.** The Thracian maid-servants (*Θρᾶττα* and *Θρήισσα* were used as proper names like our Ma'm'selle) were the Bridgets of their time; they are coupled with uneducated persons in Plato, *Theaet.* 175 D. Cf. Plut. *de Curios.* 516 B *ἑτέρους γενεαλογοῦμεν, ὅτι τοῦ γείτονος ὁ πάππος ἦν Σύρος, Θρᾶττα δ' ἡ τήθη*, and Herond. i. 3.

καλεῖται γοῦν ἡ ψυχὴ Κρινοκόρακα. No satisfactory explanation of this sentence has been given. The *κακολόγος* obviously desires to imply that the man's mother was 'no better than she should be,' as in the cases of Themistocles and Timotheus, who were sons of Thracian *ἑταῖραι* (Athen. 576 c, 577 a). This shows the meaning of *τοιαύτας* in the next sentence. *εὐγενὴς Θρᾷξ* seems to have been a common joke; cf. Menander, *Paroem. Gr.* ii. 272 *Θρᾷξ εὐγενὴς εἶ πρὸς ἅλας ἠγορασμένος*, 'bought in the salt-market.' *ἡ ψυχή* was a low term of endearment; cf. Juv. vi. 194; see also Byron, *Maid of Athens*. We may take it either as the subject or as the predicate, and translate, either (1) 'at any rate the darling is called Crinocoraca,' this being a nonsensical would-be barbarous name invented by the *κακολόγος*; or (2) adopting Jebb's *Κορινθιακῶς*, 'at any rate she is called "my life" in true Corinthian style,' i. e. in the style of the *ἑταῖραι* (see Plat. *Rep.* iii. 404 D). With regard to (1), *κέκληται* would be more usual in the sense of 'her name is'; while in (2) *Κορινθιακῶς* hardly accounts for the corruption of the MSS. Immisch thinks that a name compounded of a plant and an animal (*κρίνον, κόραξ*) would be ludicrous and perhaps characteristic of a foreigner.

11. **ἀκάκων.** V has *κακῶν*, from which Immisch gets *ἀκάκων*, in the sense of simple, inexperienced, comparing Plut. *de Aud. Poet.* 41 A *οἱ θαυμαστικοὶ καὶ ἄκακοι ὑπὸ τῶν λεγόντων μᾶλλον βλάπτονται.* Foss reads *ἱκανός.*

12. **ὑπὲρ ὧν σὺ πλανᾷ.** So Schneider for *πλανᾷς.* The active in this sense is poetical: translate 'you are mistaken.'

πρὸς ἐμέ: either (1) 'in addressing me' or (2) 'in my opinion.'

13. **κἀπί.** So Immisch from Casaubon's conjecture *καὶ ἐπί* for MSS. *ἐπί.*

διεξιών: he introduces his remarks with a general statement (*τὰ τοιαῦτα*); he now comes to particular cases. Translate 'and further, going into details.'

Αὗται αἱ γυναῖκες κ.τ.λ.: the following lines are best taken as three distinct remarks. Cf. *διεξιών*. So Ast and Immisch.

14. **Τὸ ὅλον**, 'in short.'

ἀνδρόλαλοι: after *τὸ ὅλον* we expect a climax; 'gossiping with men' seems weak. There are many conjectures, of which *ἀνδροφάγοι* (Ast) is perhaps the best. But possibly the anticlimax is intended to show how distorted is the man's sense of proportion in judging of misdemeanours.

15. **Αὗται τὴν θύραν κ.τ.λ.** Athenian women were kept close. Lycurgus, describing the consternation after Chaeronea, says, 'Free-born women might be seen at the doors of the houses, scared, stricken with dismay . . . a sight unworthy of themselves and of the city' (*Leocr.* 153. 40) (J.). Cf. Menander, *Frag.* 546:—

πέρας γὰρ αὔλιος θύρα
ἐλευθέρᾳ γυναικὶ νενόμιστ' οἰκίας.

See also Ar. *Pax* 979, *Thesm.* 790, *Eccl.* 997. The illustration (p. 41) shows a woman peeping out of a front door. One half of the double door is visible, and above it there is a small roof supported by beams slanting out from the doorposts. With regard to *αὔλειον* we follow the MSS., though they give *αὐλείαν* in XVIII. 8.

ὑπακούουσι: used in this sense by Plato, *Phaed.* 59 E, though the construction with the simple accusative is paralleled only by *τὴν θύραν ὑπακοῦσαι*, IV.

18. **μεμίσηκα**, 'I hate.'

εἰδεχθής (*εἶδος*, *ἔχθος*), 'rascally-looking.'

19. **ἡ δὲ πονηρία, οὐδὲν ὅμοιον** (we follow C with Immisch): ungrammatical but quite intelligible; 'and his baseness—there's nothing to equal it.'

20. **τάλαντα εἰσενεγκαμένῃ προῖκα, ἐξ οὗ κ.τ.λ.**, 'who brought him talents at their marriage'; as we might say 'thousands.' Jebb's *προῖκα ἔξ, ἐξ οὗ* is unnecessary. V has *ἐξ ἧς παιδίον αὐτῷ γεννᾷ* with *γέγονε* in the margin. Immisch's change of *ἧς* to *οὗ* clears up a difficult passage. Translate 'Ever since she bore him a child.' The correction to *ἐξ ἧς* would be made by a scribe who was unaware of the occasional use of *γεννᾶν* of the female, e.g. Plat. *Legg.* xi. 930 E. The present *γεννᾷ* is perfect in sense like *νικῶ*, 'I am the conqueror of,' 'I have conquered.' According to the Attic law, upon a woman's dying without children the dowry had to be returned to her father.

This gives additional bitterness to the calumny of the *κακολόγος*, for he implies that the husband's unkindness only began after the possession of the dowry had been finally secured to him by the birth of a child.

21. **τρεῖς χαλκοῦς**: i. e. *τῆς ἡμέρας*.

εἰς ὄψον. See *ὀψωνεῖν*, XI.

22. **τῇ τοῦ Ποσειδῶνος ἡμέρᾳ**. No satisfactory explanation of this phrase has been found. Immisch suggests that this means a particularly hard winter's day, in the same way as the Greeks spoke of *Ἀλκυόνων ἡμέραι*, 'halcyon days'; but there is no parallel, and the article seems against this view. Ast struck out *τῇ ἡμέρᾳ* and read *τοῦ Ποσειδεῶνος* (December—January); it is conceivable (1) that a Christian scribe, not understanding the genitive, inserted *τῇ ἡμέρᾳ* on the analogy of 'St. Paul's day,' &c. (cf. Clem. Alex. 877 *ἡ Ἀφροδίτης ἡμέρα* = Friday); or (2) that *τῇ ἡμέρᾳ* was originally *τῆς ἡμέρας*, a gloss on *τρεῖς χαλκοῦς* in the line above. A month is surely more suited to the context than a day.

24. **ἀναστάντος**: *ἀνίστασθαι* is used of getting up and leaving the room. Cf. Xen. *Hell.* ii. 4. 6, and *ἀνιστάμενος*, XIV.

ἀρχὴν γε εἰληφώς, 'when he gets an opportunity'; cf. *ἀρχαί* meaning 'cues' in conversation, VII. So Schneider. V has *εἰληφότος*, 'if he has held office,' which has little point.

25. **τοὺς οἰκείους αὐτοῦ**: sc. *τοῦ ἀναστάντος*; his own friends and relations are referred to in the next sentence.

26. **τετελευτηκότων**. Cf. our saying 'De mortuis nil nisi bonum.'

27. **κακῶς λέγειν**: i. e. *κακολογίαν*, object to *ἀποκαλῶν*. The repetition *κακὰ εἰπεῖν, κακῶς λέγειν* looks at first sight suspicious, but as Jebb points out, following Foss, *κακὰ εἰπεῖν* requires *περί*, while *κακῶς λέγειν* takes a direct accusative; we may add that the present tense was necessary here.

ἀποκαλῶν: *ἀποκαλεῖν* generally means 'to call by a bad name.' Cf. Xen. *Hell.* ii. 3. 31, and Plat. *Theaet.* 168 D *χαριεντισμόν τινα ἀποκαλεῖν*, 'to call it a sorry jest.'

παρρησίαν, 'frankness.' In a wider sense, 'freedom of speech,' this was considered one of the great privileges of an Athenian citizen. Diogenes, when asked what was the finest thing in the world, replied '*παρρησία*,' Diog. Laert. vi. 2. 69.

28. **δημοκρατίαν**: i. e. democratic spirit. Cf. *ὀλιγαρχία*, XXVI.

XXIX. ΦΙΛΟΠΟΝΗΡΙΑΣ

1. **φιλοπονηρία.** The definition in the text—'a sympathy with vice'—is hardly adequate. Plutarch, *Alcib.* 24, says of Tissaphernes *οὐκ ὢν ἁπλοῦς ἀλλὰ κακοήθης καὶ φιλοπόνηρος*, and in Aristotle, *Eth. Nic.* ix. 3. 1165, *φιλοπόνηρον εἶναι* is coupled with *ὁμοιοῦσθαι φαύλῳ* as a reprehensible thing. 'A friend to bad men' is the sense of *φιλοπόνηρος* in both these passages; our *φιλοπόνηρος* is not only this; he dislikes to hear honesty praised, and believes that men who appear honest are no better than those who do not; on the contrary, he stands up for those who have an evil reputation and declares they are better than people think. He is a Procrustes in morals; he will have all men alike. But the standard which he forces them to fit is a low one, and we feel that to say he sees good in everything is to misapply the phrase. Moreover, he likes to pose as an example of his own theory. He is certainly a democrat, but his political tendencies are merely incidental to his *φιλοπονηρία*: it seems hardly necessary, as Jebb does, to look upon the whole Character as a political sketch like XXVI.

2. **τοῖς ἡττημένοις δημοσίους ἀγῶνας καὶ ὠφληκόσι,** 'those who have lost a public suit and incurred a fine.' This is Ast's emendation; the MSS. have the *καί* after *ἡττημένοις*. Without this change we must suppose *ἀγῶνας ὀφλεῖν* to be used for *δίκας ὀφλεῖν*, but there is no parallel.

5. **ἐπὶ τοῖς χρηστοῖς εἰπεῖν, ὡς γίνεται κατὰ φύσιν οὐδεὶς χρηστός:** the MSS. read *ὡς γίνεται. καὶ φησίν. ὡς οὐδείς ἐστι χρηστός.* Our reading is that suggested by Immisch. Other editors have seen the difficulty of the Indic. *φησίν* and changed it to *φῆσαι*, and read *ἐπισκῶψαι* for *ἐπισκῆψαι*. This use of *ἐπισκῆψαι* is found in Plato, *Theaet.* 145 C. *καὶ ἐπισκῆψαι δὲ κ.τ.λ.* will then mean 'to say a man is honest is from him a reproach.'

8. **ἐλεύθερον,** 'independent,' 'unprejudiced'; or possibly, 'a gentleman.'

ἐὰν βούληταί τις εἰς πεῖραν ἐλθεῖν: there is a gap in the MSS. after *εἰς π. . . . .*, which Naber thus emends. Hartung's *εἰ σκοπεῖν* necessitates a greater change. Translate 'if one will only try him.'

9. **καὶ τὰ μὲν ἄλλα κ.τ.λ.**: *ὑπὲρ αὐτοῦ = περὶ αὐτοῦ*. Cf. Plato, *Apol.* 39 E. Translate 'and while admitting that most of what people say about the man is true, he will disclaim all knowledge of certain charges that are brought against him.' We follow Immisch; this seems better than supplying *τοὺς ἀνθρώπους* as subject to *ἀγνοεῖν*.

11. **εὐφυῆ**, 'clever, witty.'

ἐπιδέξιον, 'a man of tact' (J.).

διατείνεσθαι, 'insist, urge.' Cf. X fin.

12. **ἀνθρώπῳ**: emphatic for *οὐδενί*; as we might say, 'a more capable being.' Cf. Dem. *F. L.* 85 (368) *πῶς ἂν οὖν ὑβριστικώτερον ἄνθρωπος ὑμῖν ἐχρήσατο*; and the use of *mortales* for *viros* in Livy.

13. **αὐτῷ**. So Meier for MSS. *τῷ*.

14. **πρὸς τοὺς καθημένους**: i.e. the *δικασταί*; Meier's emendation for *καθημένος*. Cf. Ar. *Nub.* 208. He would address them as advocate for the defendant. The defendant could either conduct his defence alone or intrust it wholly or in part to an advocate.

15. **οὐ δεῖ τὸν ἄνδρα κ.τ.λ.**: i.e. to decide the case on its merits, e.g. not to allow the poverty and obscurity of the defendant to bias them against him.

16. **αὐτόν**: the man mentioned above, the defendant.

κύνα . . . τοῦ δήμου, 'watch-dog of the people.' The same phrase occurs [Dem.] *Aristog.* i. 40 (782). Cf. Ar. *Eq.* 1018 of Cleon, and Aesch. *Ag.* 591. Immisch compares Cic. *Rosc. Am.* 56, and quotes *aboyeur* as so used in the time of the French Revolution.

φυλάττειν γὰρ αὐτὸν τοὺς ἀδικοῦντας: *αὐτόν* can hardly be the man in question, subject to *φυλάττειν*, for it would not be required. It is better to take *αὐτὸν τοὺς ἀδικοῦντας* as double accusative after *φυλάττειν*, *αὐτόν* meaning *τὸν δῆμον*, 'protects them from evil-doers.'

17. **τοὺς ὑπὲρ τῶν κοινῶν συναχθεσθησομένους**, 'to take the public wrongs to heart' (J.).

19. **προστατῆσαι**: either (1) general, 'to champion the cause of,' 'stand up for'; or (2) to be the *προστάτης* of a foreigner. A *μέτοικος* who had not received civic rights carried on legal proceedings through a citizen who was called his *προστάτης* (Lat. *patronus*).

20. **συνεδρεῦσαι**: i. e. when he is on a jury he will form a conspiracy beforehand to make the verdict go as he wishes (Ast). Jebb compares Dem. *in Pantaen.* 39 (978), and *in Zenoth.* 10 (885), where *ἐργαστήριον* is used of a gang formed for a somewhat similar purpose.

ἐπὶ πονηροῖς πράγμασι, 'to further a bad cause.'

21. **κρίσιν κρίνων**: i. e. when a case is actually being heard before a jury of which he is one.

τῶν ἀντιδίκων, 'the contending parties.'

22. **ἐπὶ τὸ χεῖρον**: Arist. *Rhet.* ii. 1389 b ascribes the same trait to *κακοήθεια*: *ἔστι γὰρ κακοήθεια τὸ ἐπὶ τὸ χεῖρον ὑπολαμβάνειν πάντα* (Immisch).

XXX. ΑΙΣΧΡΟΚΕΡΔΕΙΑΣ

1. **αἰσχροκέρδεια.** The Avaricious Man is a far worse character than either the Penurious Man or the Mean Man. They are merely objectionable, he is vicious. They are ever reluctant to give, he is ever eager to receive. His desire for gain encroaches not merely on honour but on moral rectitude. Aristotle defines him as *ὅθεν οὐ δεῖ κερδαίνειν βουλόμενος*, *Eth. N.* iv. 3. 1122 a, or *πάντοθεν λαμβάνων καὶ πᾶν*, ib. 1121 b. One feels that it would not take much to make him an out-and-out miser. The definition in the text is incomplete; *περιουσία τις πλεονεξίας κέρδους αἰσχροῦ ἐπιθυμητική* has been suggested, but was probably never there.

2. **ἑστιῶν**, 'when he entertains' (Jebb).

4. **καταλύοντος**: *καταλύειν* is to 'outspan' (*Od.* iv. 28), then 'to stay with any one for the night,' 'put up.' Lat. *deverto*; *deversorium*, 'an inn.'

διανέμων μερίδας, 'when he makes a distribution of food at a banquet' (e. g. of his fellow-demesmen) or at a private dinner-party.

5. **διμοίρῳ**: not found elsewhere in this sense; but cf. *διμοιρία*, *διμοιρίτης*, and such compounds as *δίμορφος*, *δίπυλος*.

6. **οἰνοπωλῶν.** Lucian, *Herm.* 59, speaks of *κάπηλοι* or tradesmen as *οἷς ὁ βίος ἐστὶν ἀπὸ αἰσχροκερδείας*.

7. **ἐπὶ θέαν** 'to the theatre.' There were performances upon festival days only; the usual fee was two obols (3*d.*).

8. **ἡνίκα προῖκα ἀφιᾶσιν ἐπιθέατρον**, 'when they (i. e. the lessees of the theatre, *οἱ θεατρῶναι*) give seats in the gallery for nothing.' *ἐπιθέατρον* is Holland's conjecture from *ἐπὶ θεάτρων* in V and *οἱ θεατρῶναι* in the other MSS. The word *ἐπιθέατρον* for the highest tier of seats is found in inscriptions, cf. *Bull. Hell.* xviii. 164. The Avaricious Man is apparently too well off to be allowed to make use of the Theoric Fund and so get in for nothing on all occasions. We may gather from this passage that the throwing open of the gallery was exceptional; it probably was done late in the day when no more paying spectators were expected.

9. **ἀποδημῶν δημοσίᾳ**, 'when he travels abroad at the public expense,' i. e. on state-service, e. g. on an embassy, or as a *θεωρός*, a member of a sacred mission (*θεωρία*), to the oracle, the games, or the Amphictyonic Council.

τὸ ἐκ τῆς πόλεως ἐφόδιον: this was at one period two drachmae a day (1*s.* 8*d.*). Cf. Ar. *Ach.* 65 *ἐπέμψαθ' ἡμᾶς ὡς βασιλέα τὸν μέγαν | μισθὸν φέροντας δύο δραχμὰς τῆς ἡμέρας.* According to Poland, at this time it was one and a half. Dem. *F. L.* 158 mentions one drachma as *ἐφόδιον*. Lat. *viaticum*.

11. **φορτίον ἐπιθεῖναι**. Cf. Dionysus and Xanthias in the *Frogs*.

12. **ἐπιτήδεια**. See X. 8.

τῶν ἄλλων: the other ambassadors.

13. **ξενίων**: (1) gifts given to the guest by the host, i. e. chiefly the entertainment itself, Hom.; (2) entertainment given by a state to the ambassadors of another state. In Xen. *Hell.* i. 1. 9, however, Alcibiades brings *ξένια* to Tissaphernes.

14. **ἀλειφόμενος ἐν τῷ βαλανείῳ**. See X. 26, and illustration on p. 6.

15. **παιδάριον**: his own slave who accompanies him.

16. **εὑρισκομένων**: for the tense see note on *εἰσιών*, VII.

17. **κοινὸν εἶναι φήσας τὸν Ἑρμῆν**, 'crying, Go shares!' literally 'Hermes is mine as well as yours.' Hermes was the god (1) of coming and going, (2) of gain, in the form of (*a*) commerce, (*b*) good luck, (*c*) successful fraud. When a Roman dug up a pot of gold in his garden he thanked Hercules (Hor. *Sat.* ii. 6. 13). The Latin for *κοινὸς Ἑρμῆς* was 'in commune!' Sen. *Epp.* 119. 1. The same phrase occurs, Arist. *Rhet.* ii. 24. 1401 a, and Luc. *Nav.* 12 (Jebb). *ἑρμαῖον* is used to mean a windfall, stroke of good luck, e. g. Soph. *Ant.* 397 *ἀλλ' ἔστ' ἐμὸν θοὔρμαιον, οὐκ ἄλλου, τόδε.*

18. **ἱμάτιον ἐκδοῦναι πλῦναι**. See XVIII. 14. Cf. *Od.* xxiii. 51 *σὲ δέ με προέηκε καλέσσαι.* Infinitive of Purpose; cf. in Latin the Dative of Work Contemplated. The Infinitive was in many cases originally a Dative. Goodwin, *M. and T.* § 770.

χρησάμενος. See note on IX. 18, and on *κίχρασθαι*, l. 43.

19. **ἐφελκύσαι**, 'to protract,' 'allow to elapse.' There seems to be no parallel to this use.

20. **καὶ τὰ τοιαῦτα**: *τοιοῦτος* generally refers to what precedes; here the absence of a connecting particle in the next sentence shows that it refers to what follows. Cf. *τοῖς τοιούτοις*, XXVI.

φειδομένῳ μέτρῳ: we follow the Leipzig Edition in rejecting the *Φειδωνίῳ* of some of the MSS. *φειδόμενος* is used in the sense of *φειδωλός*. Cf. Alciphr. iii. 57 *φειδωλῷ τῷ μέτρῳ κέχρηται*. *Φειδωνίῳ* would refer to Pheidon, king of Argos (c. 650), who introduced a system of weights and measures connected with that known as the Aeginetan, which was superseded at Athens by the Euboic in Solon's archonship, 594.

21. **ἐγκεκρουσμένῳ**, 'dinted inward.' Cf. Juv. xiv. 126 'Servorum ventres modio castigat iniquo'; cf. also Theocr. xv. 95.

τοῖς ἔνδον, 'his household.' Cf. *ἔνδον*, XXII.

σφόδρα ἀποψῶν, 'carefully brushing the rim' (Jebb), to prevent the slightest excess over the proper amount.

22. **ὑποπρίασθαι φίλου δοκοῦντος πρὸς τρόπου πωλεῖσθαι**. We follow Holland. *πρὸς τρόπου* is equivalent to *κατὰ τρόπον* (as in Plat. *Rep.* 470 C); *πωλεῖσθαι* is impersonal; *ὑποπρίασθαι* means 'to get the better of,' in a buying transaction (cf. *ὑποψωνεῖν*, Ar. *Ach.* 842; *ὑποθεῖν*, *Eq.* 1161). *πρὸς τρόπου* probably refers to the market-price, which it was the duty of the *ἀγορανόμοι* to see duly observed (cf. Theophr. *frag.* 98).

26. **κατὰ λόγον**, 'in proportion.' Cf. *κατὰ λόγον τῆς δυνάμεως*, Xen. *Cyr.* viii. 6. 11.

28. **διὰ τὸ θέας εἶναι πολλάς**, 'because there is so much to see,' i. e. processions and sacrifices. This would be his ostensible reason; it was really to save the tuition-fee, and possibly also to avoid giving the master a present, cf. Athen. x. 437. The festivals would be especially (1) the Anthesteria on the 11th, 12th, and 13th (according to Holland children took part in this, wearing garlands); (2) the Lesser Mysteries of Demeter (cf. III); (3) the Diasia or Festival of Ζεὺς Μειλίχιος.

29. **παρὰ παιδὸς κ.τ.λ.**, 'receiving rent from a slave.' *ἀποφορά* was the sum which slaves paid their masters when they worked on their own account (Xen. *Rep.* i. 11). Slaves at Athens were regarded as capital. Aeschines, *in Timarch.* 97 mentions among the items of a legacy 'some nine or ten slaves, skilled workmen in the shoe-making trade, each of whom paid their master a daily rent of two

obols' (J.); cf. Lysias, *Eratosth.* 8; Herond. vii. 44. Demosthenes' father left two ἐργαστήρια, one of thirty-two μαχαιροποιοί, and the other of twenty κλινοποιοί (*Aphob.* 816).

30. **τοῦ χαλκοῦ τὴν ἐπικαταλλαγήν.** He is paid a small sum (possibly only 2 obols) by his slave in copper, and shows his stinginess by exacting even on this the discount strictly due for a payment not made in silver. About 406 B. C. the bronze divisions of the obol began to supersede the small silver coins, some of which were inconveniently small; cf. the τρίχαλκον, X. 9.

καὶ λογισμὸν δὲ λαμβάνων παρὰ τοῦ χειρίζοντος φράτορος αἰτεῖν τοῖς ἑαυτοῦ κ.τ.λ. This is the reading of Holland; it is based (1) on the lacuna after φράτορας being six letters long in V; (2) on the use of χειρίζειν like διαχειρίζειν, 'to manage,' in Polyb. ii. 13, and in an inscription, *C. I. G.* ii. 1845, 2. 97, 100, 103; (3) on the scholion (φράτωρ ὁ συγγενής) being singular not plural. Other MSS. read χειρίζοντος καὶ φράτορας ἑστιῶν αἰτεῖν: if we read this we must infer a lacuna of some length after χειρίζοντος (see Jebb). The occasion is probably the first (Δορπία) of the three days during which the Ἀπατούρια were held; every citizen went in the evening to dine at the φράτριον or clan meeting-house, or else at the house of some member of his φρατρία. The meal was provided at the common expense; ὁ χειρίζων φράτωρ would be the member chosen to manage it. The Avaricious Man brings his slaves with him so that they may get a meal at the common expense, while he carefully notes the remnants of the banquet, so that the waiters may not make away with any scrap however small. Apparently such remnants as were of any value were divided among the members.

33. **τὰ . . . ῥαφανίδων ἡμίσεα.** See note on τῆς οὐσίας τὸ ἥμισυ, XVII.

34. **ἀπογράφεσθαι,** 'make a list of.' Cf. Lys. *Eratosth.* 8, where the emissaries of the Thirty Tyrants come and take forcible possession of an ἐργαστήριον or manufactory and make a list (ἀπογράφεσθαι) of the slaves.

36. **ἔξω μισθῶσαι,** 'let him out for hire.'

καὶ μὴ κ.τ.λ., 'without placing the proceeds (of his servant's hire) to the common account' (Jebb).

37. **συναγόντων,** 'when a joint dinner is held at his house'; this is the strict sense of the word 'picnic,' and still survives in some parts of England. Cf. Xen. *Mem.* iii. 14. 1 ὁπότε δὲ τῶν συνιόντων

ἐπὶ τὸ δεῖπνον οἱ μὲν μικρὸν ὄψον, οἱ δὲ πολὺ φέροιεν. In Ar. *Ach.* 1085 Dicaeopolis is summoned to dinner with the priest of Dionysus, *ἐπὶ δεῖπνον ταχὺ βάδιζε τὴν κίστην λαβών* (a sort of covered tray for carrying hot viands). Cf. Juv. iii. 250 'centum convivae, sequitur sua quemque culina.'

38. **ὑποθεῖναι**, 'reckon in,' i. e. in the bill to be laid before the others. The sense of the passage points to this interpretation, though this use of *ὑποθεῖναι* with the genitive is unparalleled. Holland suggests that *τὸν ὦνον* may have fallen out before *τῶν*: but perhaps a word of this meaning was understood in the phrase *ὑποτιθέναι τινός*. Jebb reads *ἀποθεῖναι* (to put away, secrete, for his own use), drops *παρ' ἑαυτοῦ*, and takes the genitive as partitive.

39. **φᾰκῶν**, 'lentils,' Lat. *lens*. It is a plant, or rather group of plants, belonging to the pea-tribe; its seeds are still widely used in the East for making a coarse kind of bread and also for making a thick mess like pea-soup. Esau's pottage was made of the red variety (Gen. xxv. 34).

ἐλαίου: naphtha, which is a species of petroleum, is mentioned by Plutarch (*Alex.* 35), but olive-oil was probably used almost entirely in Greece at this time.

40. **καὶ ἐκδιδομένου**, '*or* getting his daughter married.' The Greek idiom was *δὶς καὶ τρίς*, 'twice or thrice.' For *ἐκδιδομένου* cf. *ἐκδιδοὺς αὐτοῦ θυγατέρα* in the same sense, XXII.

41. **πρὸ χρόνου τινός**, 'a little while before.' There are few parallels to this phrase; it probably originated in *πρὸ χρόνῳ τινί* where *πρό* was an adverb as in Hom. (cf. 'multis post diebus'); the construction was forgotten, and the dative changed to the genitive. Similarly, 'ante die tertio' became 'ante diem tertium.' Cf. Hdt. vii. 130 *πρὸ πολλοῦ*, 'long before,' and Plut. *Caes.* 63 *πρὸ μιᾶς ἡμέρας*, 'one day before'; *πρὸ πολλοῦ* also occurs in Luc. *Dial. D.* 21 and *Tim.* 5.

42. **προσφοράν**, 'a wedding present.' The chief occasion for presents was upon the third day after the wedding, when the bride unveiled herself; the presents then given were called *ἀνακαλυπτήρια* and brought *ἐν σχήματι πομπῆς* (in a kind of procession); hence **προ-πέμψῃ**. Cf. *Il.* xxiv. 29. See Becker's *Charicles*.

43. **κίχρασθαι**: Mid. 'to borrow,' Aor. *ἐχρησάμην*, Act. *κίχρημι*, 'to lend.'

ἂν ἀποδιδόντων: the first *ἄν* is pleonastic.

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